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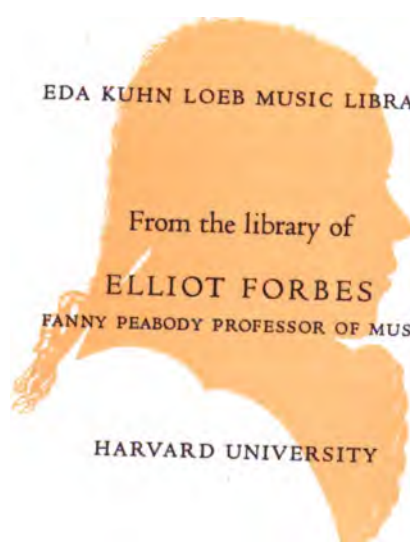
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Boodle & Co.

Music by
John H. **D**ensmore
Book & Lyrics by
Harold Ofis

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BOODLE and CO.



A Musical Play

IN A PROLOGUE, TWO ACTS, AND EPILOGUE.



Music by JOHN H. DENSMORE.

Book and Lyrics by HAROLD OTIS.



Vocal Score _____ \$1.50



C. W. THOMPSON & CO.

13 West St., Boston, Mass.

20:12:00

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CHARACTERS.

SIMEON BOODLE	<i>Rancher, hopeful but tired</i>	...	...	J.P. Bonditch
MRS. BOODLE	<i>The better and ruling half</i>	...	...	R. Lane
DAVID PLUMB	<i>Rancher, with tragic inclinations</i>	...	...	C. Shea
BESSIE BOODLE	<i>Simeon's daughter</i>	...	...	G. Lawton
ROGER FAIRFAX	<i>The pride of Bonanza</i>	...	...	S.A. Welldon
MR. MOPPET	<i>Prop. and m'gr. of 'White Isle Lodge</i>	...	...	
MINNIE MOPPET	<i>His daughter</i>	...	...	P. Sanger
GUSSIE GRENVILLE	<i>Of London</i>	...	...	G. Austin
DUCHESSA MARIETTA CHINOLLA	<i>Of Italy</i>	...	...	M. Tilden
FRITZ	<i>David's unhappy companion</i>	...	...	H. Otis
CAPTAIN TRUMP	<i>Of U. S. Cruiser "Alaska"</i>	...	...	A.V. Baird

Cowboys, Guests, Waiters, Schoolgirls, Summergirls, Clerks, Sailors.

PROLOGUE. In front of Boodle's log cabin on a cattle ranch near Bonanza, Idaho. —

Noon — Boodle falls asleep.

ACT I. The lawn in front of White Isle Lodge, an exclusive coast resort in American dreamland. — Afternoon. — The beginning of Boodle's dream.

ACT II. The same. — Evening. — The end of Boodle's dream.

EPILOGUE. Same as Prologue. — Night. — Boodle awakes.

Musical Director ... Mr. JOHN H. DENSMORE.

9031309

Gift of E. Forbes

Boodle and Co.



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Vocal Score.

BOODLE and CO

IDAHO.

№1.

OPENING CHORUS, PROLOGUE.

Words by
HAROLD OTIS.

Music by
JOHN H. DENSMORE.

Vivace.

Piano. *f*

ff

Heigh - o! Heigh - o! Hap - py land of I - da - ho! Heigh - o!

ff

This musical score is for a piece titled "The Song of the Sojourners" by George F. Root. It is marked "Vivace." and includes a piano accompaniment and a vocal melody. The piano part begins with a forte (*f*) dynamic and features a rhythmic pattern of eighth and sixteenth notes. The vocal melody is a simple, catchy tune that repeats the phrase "Heigh - o! Heigh - o! Hap - py land of I - da - ho! Heigh - o!". The score is written in a single system with four staves: two for the piano and two for the voice. The piano part includes dynamic markings of *f* and *ff*. The vocal part includes the lyrics and a final melodic flourish.

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Heigh-o! Hap-py land of I - da - ho! Work's a diz - zy hum and bu - sy,

none may shirk in I - da - ho; Life is whiz - zy, rum is fiz - zy

Af - ter work in I - da - ho! Heigh - o! Heigh - o! Af - ter work in

I - da - ho! Heigh - o! Heigh - o! Af - ter work in I - da - ho! The

on - ly time that we may rest Is but an hour — af - ter noon, The

sun is sin - king toward the west, The hour is o - ver soon.

Heigh - o! Heigh - o! Back to work in I - da - ho!

Heigh - o! Heigh - o! Back to work in I - da - ho!

Ev - 'ry boy and ev - 'ry girl, Join - ing in the live - ly sound, Work - ing in a

This system contains the first line of the song. The vocal melody is on a single staff, and the piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are: "Ev - 'ry boy and ev - 'ry girl, Join - ing in the live - ly sound, Work - ing in a".

mer - ry whirl, Help - ing moth - er earth a - round. Heigh - o! Heigh - o!

This system contains the second line of the song. The vocal melody continues on a single staff, and the piano accompaniment is on a grand staff. The lyrics are: "mer - ry whirl, Help - ing moth - er earth a - round. Heigh - o! Heigh - o!".

Hap - py land of I - da - ho! Heigh - o! Heigh - o! Hap - py land of

This system contains the third line of the song. The vocal melody continues on a single staff, and the piano accompaniment is on a grand staff. The lyrics are: "Hap - py land of I - da - ho! Heigh - o! Heigh - o! Hap - py land of".

I - da - ho!

This system contains the final line of the song. The vocal melody is on a single staff, and the piano accompaniment is on a grand staff. The lyrics are: "I - da - ho!". The system ends with a double bar line.

WHITE ISLE.

No 2.

OPENING CHORUS, ACT I.

Words by

HAROLD OTIS.

Music by

JOHN H. DENSMORE.

With spirit.

Piano.

The musical score is written for piano and consists of four systems of music. The first system is marked 'p' (piano). The second system is marked 'mf' (mezzo-forte). The third system is marked 'f' (forte). The fourth system is marked 'ff' (fortissimo). The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings.

Chorus.

White Isle! White Isle! Qual-i - ty makes it

white! — White Isle! Bright isle! Jol - li - ty makes it

bright! — White Isle! Blithe isle! Fri - vol-i - ty makes it

blithe! — We glad - ly bring and mad - ly sing Our hear - ty praise to

thee! Our love - ly White Isle! White Isle! Qual-i - ty makes it

white! _____ White Isle! Bright isle! Jol - li - ty makes it

bright! _____ White Isle's the right isle For a quite po -

lite isle! White Isle's the isle for me! _____

Piano introduction in 2/4 time. The right hand features a melody with eighth and sixteenth notes, starting on G4 and ending on E5. The left hand provides a harmonic accompaniment with chords and single notes. The dynamic marking *ff* (fortissimo) is present.

Summer Girls.

First system of the song. The vocal line begins with the lyrics "Mer-ry lit - tle sum - mer". The piano accompaniment continues with a steady rhythm. The dynamic marking *mf* (mezzo-forte) is present.

Second system of the song. The vocal line continues with the lyrics "maids are we, And we ne - ver let a man go by. With -". The piano accompaniment provides a consistent harmonic support.

Third system of the song. The vocal line concludes with the lyrics "out a smart a - - bout his heart. No mat - ter if he's bold or". The piano accompaniment ends with a final chord.

shy; For an - y lit - tle chap will do quite well, No

mat-ter if he's short or tall, We'd do him good, in -

deed we would! We al - ways do them all! — We'd

do him good, in - - deed we would! We'd do them

all! Then Hey! Hey! The love-ly isle! Where ev - 'ry day and

all the while, The girls are gay and full of style, In this our love-ly

Cho.
isl - and. Then Hey! Hey! The love-ly isle! Where ev - 'ry day and

ff

all the while. The girls are gay and full of style Hip! Hoo -

ray! —

Waiters.

We are a fine do -

mf

mes - tic force, So don't for - get the wai - ter! We

wait in time you wait of course, But don't for - get the

Moppet.

wai - ter! For a quar - ter we will fol - ler all your or - ders. But a dol - ler will be

Waiters. Rush! Rush! Mop.

bet - ter if your in a rush, ——— And the Man - a - ger's fee is a

Waiters. Not much!

lit - tle green "V," But a "ten - ner" wouldn't make him blush! ——— And the

Man - a - ger's fee is a lit - tle green "V," And that's not

much. So Ha! Ha! The gol-den isle! Where stock is par and stew is vile; It's

pop - u - lar to pay your pile, In this our gol - den isl - and! So

Cho.

ff

Ha! Ha! The gol - den isle! Where stock is par and stew is vile; It's

pop - u - lar to pay your pile, Ha! Ha! Ha!

White Isle! White Isle! Qual-i - ty makes it white! — White Isle!

Bright isle! Jol-li - ty makes it bright! — White Isle!

Blithe isle! Fri - vol - li - ty makes it blithe! — We glad - ly bring and

mad - ly sing Our hear - ty praise to thee! Our love - ly White Isle!

White Isle! Qual-i - ty makes it white! — White Isle. Bright isle!

Jol-li - ty makes it bright! — White Isle's the right isle

For a quite po - lite isle! White Isle's the isle for

mel —

THE MANAGER'S DAUGHTER.

No 3.

SONG.

Minnie and Chorus.

Words by
HAROLD OTIS.

Music by
JOHN H. DENSMORE.

Lively.

Voice.

Piano.

Minnie

1. You can bet your face it's a fine young place. That's
2. In ap - pren - tice-ship I'm a rare young chip Of the

*Moppet**Min.*

run by Pop. That's me! He's a flos - sy dodge and he
pa - pa block. That's me! I'm a walk - ing "Ad." for a

Guests *Min.*

runs the lodge, I raise the crop. That's we! _____ I work all day in a
cor - king dad, I draw the flock. That's we! _____ If the men com - plain in a

Guests *Min.*

sort of way, I work them all. Not me! _____ But I
way pro - fane, And raise a stir. Not me! _____ Pa - pa's

don't con - sent for one mo - ment To join their so - cial
voice is meek when he says, "Just speak to Min - nie. sir." You

"bee" not me! To join their so - cial "bee. _____
see, that's me! "To Min - nie sir," that's me! _____

Refrain.

I'm the man-a-gers daughter! I'll man-age an-y bo-dy, I can

force a horse to wa-ter, And to drink it, clear or muddy! If a

"gent" de-clares we ought — ter Re-duce a sin-gle fee, — I

strike a pose and throw a glance, 'Till off he goes in a tran-quil trance, For

I'm the man-a-ger's daughter! You can't fool me. See?

Chorus

You can't, for

ff

Min. I'm the man-a-ger's daughter! I'll man-age a-ny bo-dy, I can

Cho. She's the man-a-ger's daughter! She'll man-age a-ny bo-dy, She can

Min. force a horse to wa-ter, And to drink it, clear or mud-dy! If a

Cho. force a horse to wa-ter, And to drink it, clear or mud-dy! If a

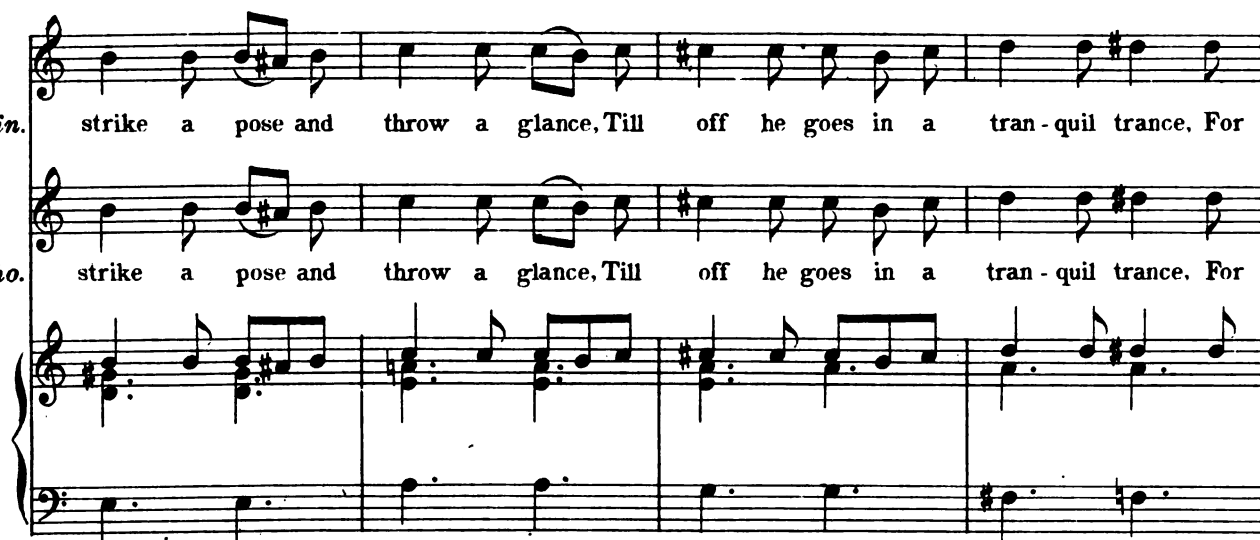
Min. "gent" de-clares we ought ____ ter Re - duce a sin - gle fee, ____ I

Cho. "gent" de-clares they ought ____ ter Re - duce a sin - gle fee, ____ She'll

The first system of the musical score consists of three staves. The top staff is for the Min. (Minister) vocal part, the middle for the Cho. (Chorus) vocal part, and the bottom for the piano accompaniment. The Min. and Cho. parts have identical lyrics: "gent" de-clares we/they ought ____ ter Re - duce a sin - gle fee, ____ I/She'll. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

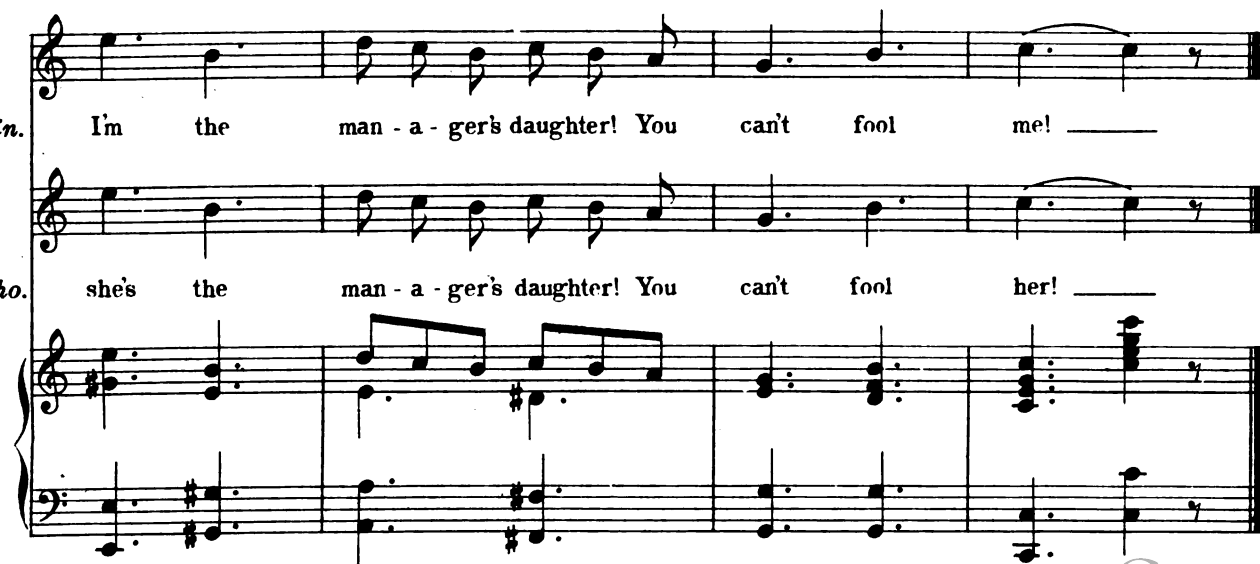
Min. strike a pose and throw a glance, Till off he goes in a tran- quil trance, For

Cho. strike a pose and throw a glance, Till off he goes in a tran- quil trance, For

The second system continues the musical score. The Min. and Cho. parts have identical lyrics: strike a pose and throw a glance, Till off he goes in a tran- quil trance, For. The piano accompaniment continues with the same rhythmic pattern as the first system.

Min. I'm the man - a - ger's daughter! You can't fool me! ____

Cho. she's the man - a - ger's daughter! You can't fool her! ____

The third system concludes the musical score. The Min. part has the lyrics: I'm the man - a - ger's daughter! You can't fool me! ____ and the Cho. part has: she's the man - a - ger's daughter! You can't fool her! ____ The piano accompaniment provides harmonic support for the vocal lines.

IN ITALY.

No. 4.

SONG.
Marietta.Words by
HAROLD OTIS.Music by
JOHN H. DENSMORE.

Dreamily.

Voice.

1. O - ver the sea at
2. Ma - ny a wea - ry

Piano.

mf *p*

home, _____ Some one and I would roam, _____
day _____ I have been far a - - way, _____

Un - der the glo - rious a - zure dome Of clear _____ I - tal - ian
Far from the land of love and play, _____ Far from her kind - ly

cresc.

sky; _____ Of - ten we two would rove _____ Deep in the ol - ive
sun; _____ Seasons may come and go, _____ Flow - ers may bloom and

grove; _____ There, where our hearts we in - - ter-wove, Ah!
blow; _____ Bur - ied tho' half the world in snow, Still

cresc.

Would I had wings to fly! _____
I - ta-ly's love lives on! _____

mf rall.

Refrain.
Valse. legato

Far a - - - way o'er the sea, where the rose - bush blows, Where the

p a tempo

or - - ange and mul - ber - ry tree, and the cit - - ron

cresc.

grows, ——— Where the blue sea laughs in the sun-shine, The

mf *rall. poco*

blood runs red as the grape-vine, To - geth - er we'll rove in the

f a tempo *dim.* *mf*

cool ol - ive grove, Down in I - - ta - - - ly. ———

dim. *p* *rall.*

ORPHANS OF THE STAGE.

No. 5.

DUET.

David and Fritz.

Words by
HAROLD OTIS.

Music by
JOHN H. DENSMORE.

Allegretto.

Piano. *ff*

David. We are a pair; _____ Of ac - tors
Fritz. A - long the line, _____ We make a

Fritz. That's me and him!
David. U - pon your gate,

Da. rare, _____ But we don't do all our act - ing on the
Fr. sign, _____ For we're mem - bers of the Walk - ing Ac - tors'

Fr. And ac - tors thin!
Da. And seal your fate,

Da. stage. _____ We are pre - pared to act, or think, or say, Or
Fr. Trust! _____ And we can mark you "Sim - ple Cinch" or we Can

Fr. Oh not at all! We are pre - pared to act, or think, or say, Or
Da. A trus - ty crew! And we can mark you "Sim - ple Chinch" or we Can

Da. do, or be, or speak, or play, What - e'er will bring a de - cent dai - ly
Fr. mark you "At a pinch," or E - ven mere - ly "Dog" and then we quick - ly

Fr. do, or be, or speak, or play, What - e'er will bring a de - cent dai - ly
Da. mark you "At a pinch," or E - ven mere - ly "Dog" and then we quick - ly

Da. wage, _____ And poke and pry.
Fr. dust! _____ Re - gar - ding dress.

Fr. wage, the where-with - all! And so we chase, _____ From place to
Da. dust! You bet we do! We're not in style, _____ But when we

Da. And tie to tie.
Fr. And make ad - dress.

Fr. place. _____ In hope of find - ing some - thing or some - one to
Da. smile, _____ Were so gal - lant we seem to you the re - al

Da. With quip and quirk! We sim - ply live from day to day and door To
Fr. Quite à la mode! And so we hold you in the mesh - es Of our

Fr. do! _____ We sim - ply live from day to day and door To
Da. thing! _____ And so we hold you in the mesh - es Of our

Da. door we'd pass a - way be - fore We'd do a sin - gle stroke of sim - ple
Fr. art for our "pro - fesh" is Just to charm you like a ser - pent with a

Fr. door we'd pass a - way be - fore We'd do a sin - gle stroke of sim - ple
Da. art for our "pro - fesh" is Just to charm you like a ser - pent with a

Both

work!
toad! We're nif - ty, shif - ty orphans of the stage!

The pub - lic is our pen - ny pat - ron - age! We

steal a - bout, Sh! Sh! And feel a - bout, Sh! Sh! Just as

light - ly as an eye on the page. We're

re - lics of a past dra - ma - tic age; By

what we do our game you can - not gauge, For no

mat - ter what we do, No mat - ter what or who! We

do it as it's done up - on the stage!

BOODLE AND COMPANY.

Nº 6.

CONCERTED NUMBER.

Boodle and Clerks.

Words by
HAROLD OTIS.

Music by
JOHN H. DENSMORE.

Piano.

The piano introduction consists of two systems of music. The first system has a treble clef with a key signature of one flat and a 6/8 time signature. It begins with a forte (*f*) dynamic and features a series of eighth notes in the right hand and a simple bass line in the left hand. The second system starts with a fortissimo (*ff*) dynamic and continues the melodic and harmonic patterns.

This system continues the piano accompaniment. The right hand plays a series of eighth-note chords and single notes, while the left hand provides a steady bass line with eighth notes.

This system continues the piano accompaniment. The right hand features a more complex melodic line with eighth notes and chords, while the left hand maintains a simple bass line. A mezzo-forte (*mf*) dynamic marking is present.

Clerks.

The vocal entry for the Clerks is shown on a single staff with a treble clef. Below the staff are two verses of lyrics. The piano accompaniment continues below the vocal line, featuring a steady eighth-note bass line in the left hand and chords in the right hand.

1. Di - rect from I - da - ho are we, Where life is cheap and
2. Up - on the plain in shine or rain, We fought with brawn and

law is free; We string up - on the near - est tree A
 thought with brain, Un - til we found 'twas not in vain We'd

man in - clined to slan - - der; We'll bust a bron - co,
 shown so much de - vo - - tion; 'Twas plain as day that

ride a bull, Or throw a steer with half a pull, And
 there was naught, We did - n't know, that could be taught, And

e - ven when we're ve - ry full, A - bout the bar or wher -
 so we got and so we ought (Or so we think with a

-ev - er we are, We're scared of our com - man - - der; On
bit of a wink.) An ex - cel - lent pro - mo - - tion; And

Sa - tur - day noon we get our pay, And then all night we
in - to the of - fice then we went, And o - ver the desk we

sit and play, And mer - ri - ly gam - ble our mo - ney a - way, In
sit in - tent, And mer - ri - ly scrib - ble and cir - cum - vent, Be -

fact we are in clo - - ver; We ne - ver for - get to
com ing dai - ly prou - - der; There is - n't a doubt that

take a gun, (A won-der-ful cha - ser af - ter rum!) There
we're the prop of bus - i - ness (else 'twould sure - ly stop), You

is an air of o - di - um A - bout the drink am -
real - ly ought to time us, thus You'd plain - ly see that,

po - ri - um, The town is pan - de - mo - ni - um, When
min - us us, The firm would be the fi - nest muss, That

our de - bauch is o - ver. And we work, For
e - ver made a chow - der. And we work, For

Boodle.
mf

Boo. Boo - - dle and Com - pa - ny! _____ No

Cl. Mis - - ter Boo - - dle,

Boo. trum - pe - ry _____ can ac - com - pa - ny _____

Cl. Mis - - ter Boo - - dle, Mis - - ter

Boo. _____ The firm, and so they _____

Cl. Boo - - dle!

Boo. want to be _____ Real _____ mem - - bers

Cl. Mis - - ter Boo - - die!

Boo. of the "Co." _____

Cl. _____ Though we

ff

Boo. _____ I am

Cl. all are Boo - - die's _____ com - pa - ny, _____

Boo. Boo - - die, I am Boo - - die,

Cl. We want to be in the

Boo. I am Boo - - die! But I am

Cl. com - pa - ny, we want to be,

Boo. Boo - - die, and my noo - - die

Cl.

Boo. Is the lone - ly one and on - ly "Co."

Cl. Coa -

Boo. Is the on - - ly real "co -

Cl. nut Is the on - - ly real "co -

Boo. 1. coa." 2. coa."

Cl. coa." coa."

WE'RE FRESH FROM SCHOOL IN FRANCE.

No 7.

SONG.

Bess, Fairfax, School-girls and Clerks.

Words by
HAROLD OTIS.Music by
JOHN H. DENSMORE.

Lively.

Piano. *f*

Bess

1. We're fresh from school in
2. Where we have been in -

p

France, _____ We've learned to sing and dance, _____ And
stalled, _____ A finish - ing school it's called! _____ We

move with grace you can't ef - face In an - y cir - cum -
 learned the pose to fin - ish those By whom we're not in

stance; _____ Of men with - in our ken, _____ We
 thrall'd; _____ Their love we quick - ly quench. _____ Their

thrill nine out of ten! _____ The French we speak is
 ar - dor fierce we drench; _____ It's quite a cinch to

mag - ni - fique! We learned it from the men. _____
 do it. since We fin - ish them in French! _____

Men (off) *Girls*

À moi, Ma'm'selle! À moi, ma belle! Be-lieve my love I pray. — À

Men

bas, Monsieur! À bas! Mon dieu! Go leave me si vous plais — À moi, Che-ri! À

Girls

moi! Say "Oui!" My heart will ne-ver cool. — Oh in lone-ly ses-sions they

1. *Men* 2.

taught us les-sons We ne-ver learn'd in school. — À school. —

BLOW WINDS.

No 8.

DUET.

Bess and Fairfax.

Words by
HAROLD OTIS.Music by
JOHN H. DENSMORE.

Moderato.

Fairfax.

Piano.

Fairfax.

1. I don't see how a chap could be
2. Now sup - pose that when I pro - pose
3. I do buck up a - gainst hard luck!

p

In worse mis - er - y than I! I love a maid, but I
That we take a lit - tle sail, The girl says, "No I'm a -
I don't think it's real-ly fair; We need a gale for a

Fair.

can't e - vade A crowd, no mat - ter how I 'try. ———
 fraid to go! I find that noth - ing will a vail. ———
 real good sail. But now there's not a breath of air. ———

Bess

I know a way that will win the day, Ask the mai - den,
 You shouldn't fear; if you per - se - vere, I am sure you'll
 You nev - er can, like a hun - ter - man, Make your catch by

Bess

for an hour or so, To go with you in a boat for two A -
 have a chance to woo, For girls aren't slow and one I know Just
 mere-ly lie - ing low, But if you should take a sail, (*Fair.*) I would, If the

Fair.

Bess

sail - ing! Will you go? ———
 loves to sail! Do you? ———
 wind would on - ly blow! ———

Refrain.

Fair. Blow, winds! Blow heigh - o! So we may a

Bess. Blow. _____ winds! _____ Blow! _____ Blow _____ winds! _____

p *f*

Fair. sail - ing go, _____ Snug with - in our boat we'll fly,

Bess. Blow! _____ Snug with - in our boat we'll fly,

Fair. Just the two of us, you and I. I'm the cap - tain!

Bess. Just the two of us, you and I. You _____ and

Fair. Your my matel We'll let Cu - pid na - vi - gate, —

Bess. Il — You — and Il —

Fair. Blow, winds! Blow! — Blow! Blow!

Bess. Blow, winds! Blow! — Blow! Blow!

Fair. 1. Blow! — 2. Blow! Blow! —

Bess. Blow! — Blow! Blow! —

JUS' PLAIN GUS.

No 9

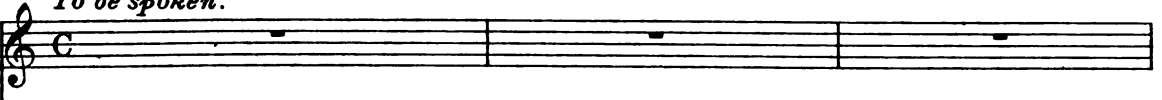
SONG.

Gus.

Words by
HAROLD OTIS.

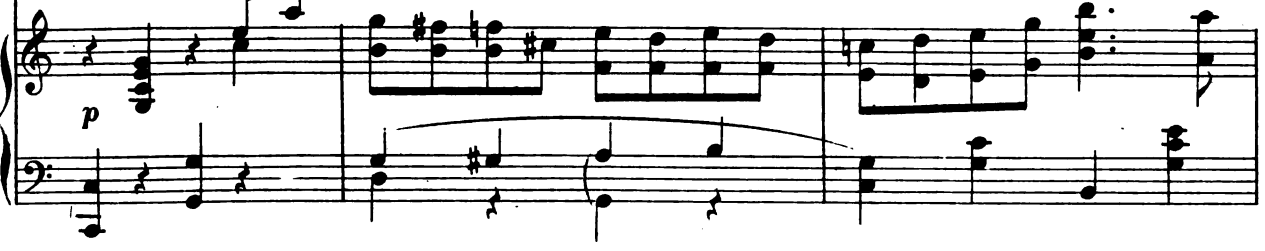
Music by
JOHN H. DENSMORE.

To be spoken.

Voice. 

Piano. 

1. There's a most pe - cu - liar ha - bit of A - mer - i - cans I know. They
2. Can't a chap be just an un - pre - ten - tious, or - di - na - ry man, And



al - ways ask you who and what you are! _____ They
still per - haps be plen - ty good e - - nough? _____ Has he



ne - ver like to take you on the man - ners that you show, They've
got to raise a rum - pus on his pri - vate lit - tle pan, Be -

got to see you quo - ted up at par; All this
fore you think he's real - ly up to snuff? Must his

"fame and glo - ry" rot is ve - ry nice, but not for me; And
name be in the head - ing of a lead - er in the Times? Why

what is more, I do not care a rap! I'm
is - nt Sport - ing Life as good as that? Some



noth - ing ve - ry won - der - ful, I hope I'll ne - ver be! I'm
rip - ping chaps don't fig - ure in your pub - lic pan - to - mines. That's

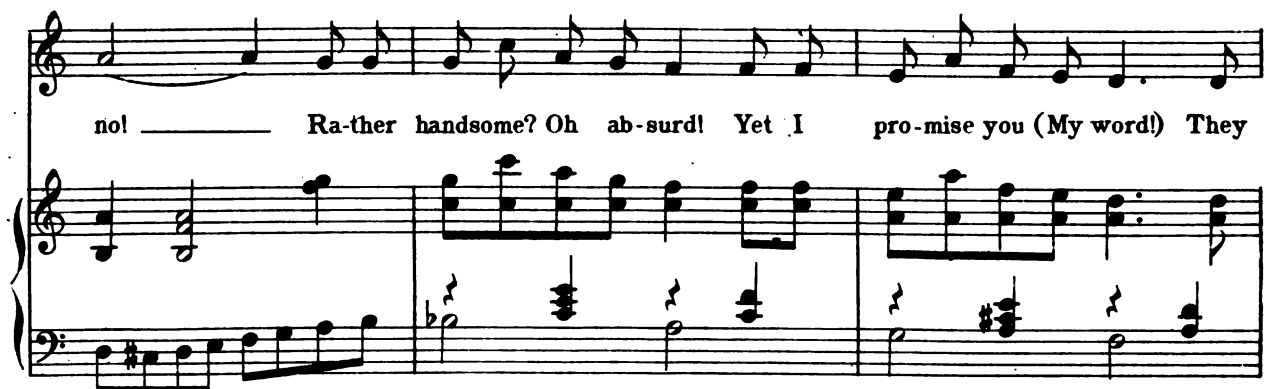


just a de - cent, jol - ly sort of chap. I'm an
just the sort of man you're look - ing at! I'm an



aw - f'ly jol - ly go, you know! With the la - dies quite a beau? Dear

p — *f*



no! Ra - ther handsome? Oh ab - surd! Yet I pro - mise you (My word!) They

fre-quent-ly have told me sol I do not do so and

thus! I've no great brain - al muss! Oh Im

ne - ver ve - ry fus - sy, At the club they call me "Gus - sy," But for

us I'm jus' plain "Gus!" I'm an "Gus!"

DANCE.

Not too slow.

Piano.

The musical score is written for piano and consists of five systems. Each system contains a treble staff and a bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The first system is marked with a forte (f) dynamic. The music is characterized by a mix of eighth and sixteenth notes, often beamed together, and includes triplets in both hands. The piece concludes with a final cadence in the fifth system.

GIVE ME YOUR HEART.

No 10.

SONG.

David.

Words by
HAROLD OTIS.

Music by
JOHN H. DENSMORE.

Moderato.

Voice.

Piano.

ff

mf

Ed.

1. Your love from me may wan-der, so you say, sweetheart! And yet I'm
 2. The one who gives a heart to me to keep, dear heart! That one would

sure that what you say can - not be so; _____ If
 nev - er be a - wea - ry faint or sad, _____ Would

The musical score is written for voice and piano. The tempo is marked 'Moderato'. The key signature has one flat (B-flat). The time signature is common time (C). The piano part begins with a forte-fortissimo (*ff*) dynamic and includes a 'Ced.' (Crescendo) marking. The voice part enters with the lyrics. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The lyrics are presented in two verses, with the second verse continuing across the bottom of the page.

I might win your love for but a day, sweetheart! I'd
ne'er re-mem-ber what it was to weep, dear heart! And

ne-ver give it up a-gain, I know. Your
ne'er for-get that life and love are glad. I'd

heart is like a love-ly lit-tle shrine to me; A mass of
wor-ship at that lit-tle shrine, so pure, each day, And ah! How

wealth of jew-els rare is hid there-in! There
anx-i-ous-ly I'd scan each trea-sure rare! To

sa-cred beau-ty would be on-ly mine to see, For no one
know if one were lost, and yet I'm sure, each day That I should

ff sf mf

Refrain.

else but me should look with in. Give
find each spot-less trea- sure there. Give

rall. a tempo p

Valse Lento.

me your heart to keep, dear! Then I'll a mi-ser

bel My breast shall hide it deep, dear! And

And.

love will be the gol - den key! ——— And when I've locked and

barred it. The lock shall ne - ver part, ——— So

faith - ful - ly I'll guard it, If I may but keep your

heart. heart. ———

HAIL THE PRINCE.

57

No 11.

CHORUS OF WELCOME.

Words by
HAROLD OTIS.

Music by
JOHN H. DENSMORE.

With Spirit.

Piano.

p *ff* *sfz*

I - ta - li - al I - ta - li - al We hail thy no - ble son! I -

ta - li - al I - ta - li - al We hail thy prince of fun! Sin -

cere for him. We cheer for him, As ne'er be fore or since! Pell -

The musical score is written for piano and voice. It begins with a piano introduction marked 'With Spirit.' and 'Piano.' The piano part features a 2/4 time signature and a key signature of one flat (B-flat). The introduction includes dynamic markings of *p* (piano), *ff* (fortissimo), and *sfz* (sforzando). The vocal part enters with the lyrics 'I - ta - li - al I - ta - li - al We hail thy no - ble son! I -'. The piano accompaniment continues with a steady rhythm. The lyrics continue: 'ta - li - al I - ta - li - al We hail thy prince of fun! Sin -'. The piano part features a series of eighth notes in the right hand and a steady bass line in the left hand. The lyrics conclude with 'cere for him. We cheer for him, As ne'er be fore or since! Pell -'. The piano part ends with a final chord.

mell for him, We yell for him, So hail the prince! I -

ta - li - al I - ta - li - al We hail thy no - ble son! I

ta - li - al I - ta - li - al We hail thy prince of fun! Sin -

cere for him, we cheer for him, As ne'er be - fore or since! Pell -

mell for him, we yell for him, So hail the prince!

Trump. (Recitative)

Kind friends I fear you are mis-taken!

For some proud prince I have been taken; But I'm a

monarch of the wave! I maybe little, but I'm

attacca.

RACING.
SONG.
Trump and Sailors.

Words by
HAROLD OTIS.

Music by
JOHN H. DENSMORE.

With spirit.

Trump.

Piano.

brave.

ff

(Trump)

1. I'm a cap - tain raw of a
2. Bring us a - ny boat you can

mf

man - of - war, And a man of war am I! My
find a - float. We'll float her in the soup! A

crew all say they hope and pray To be cap - tains bye - and - bye! I
schoo - ner stiff, a yawl, a skiff. A cat - boat, or a sloop; We

like to scream a - long by steam, At sail - ing I'm no dream - er, So
nev - er howl at break or foul, With us there's no col - li - sion; So

(Sailors)

who in time knows wheth - er I'm A sail - or or a steam - er? So
far you'll find you are be - hind That we'll be out of vi - sion! So

(Tru.)

who in time knows wheth - er I'm A sail - or or a steam - er? There's un -
far you'll find you are be - hind That we'll be out of vi - sion! It's ap -

fail - ing fas - cin - a - tion In the sail - ing in - clin - a - tion, When the
pal - ling how we han - ker To be haul - ing up the an - chor, When you

boat keels down — Be - neath a spank - ing breeze, And it's ten to one at
ask if we'll — Give you a lit - tle race And we quick - ly say we'll

rac - ing You can then do all the chas - ing, So — who'll give a race? So
bet some Its the on - ly way you'll get one, But they all give a race, they

(Sailors)
who'll give a race To Cap - tain Trump? Yo ho! — Yo ho! Yo
all give a race To Cap - tain Trump! Yo ho! — Yo ho! Yo

Refrain. (Tru.)
ho! — The wind is blow - ing steady, The
p

crew is stand - ing ready, Then off wi' the sound o' the gun we bound, To

(Sailors) (Tru.)

wind - 'ard of the row! Yo ho! Our work is quick and heady, We

sneak her in the ed-dy, Read - y a - bout and hard a' lee!

Trim the jibs and lead 'em free! Calm or gus - ty, win or bust, we must!

Tru. Yo ho!

Sai. The wind is blow-ing steady, The crew is standing

sffz *f*

Tru. Off with the gun we bound, To wind-ward of the

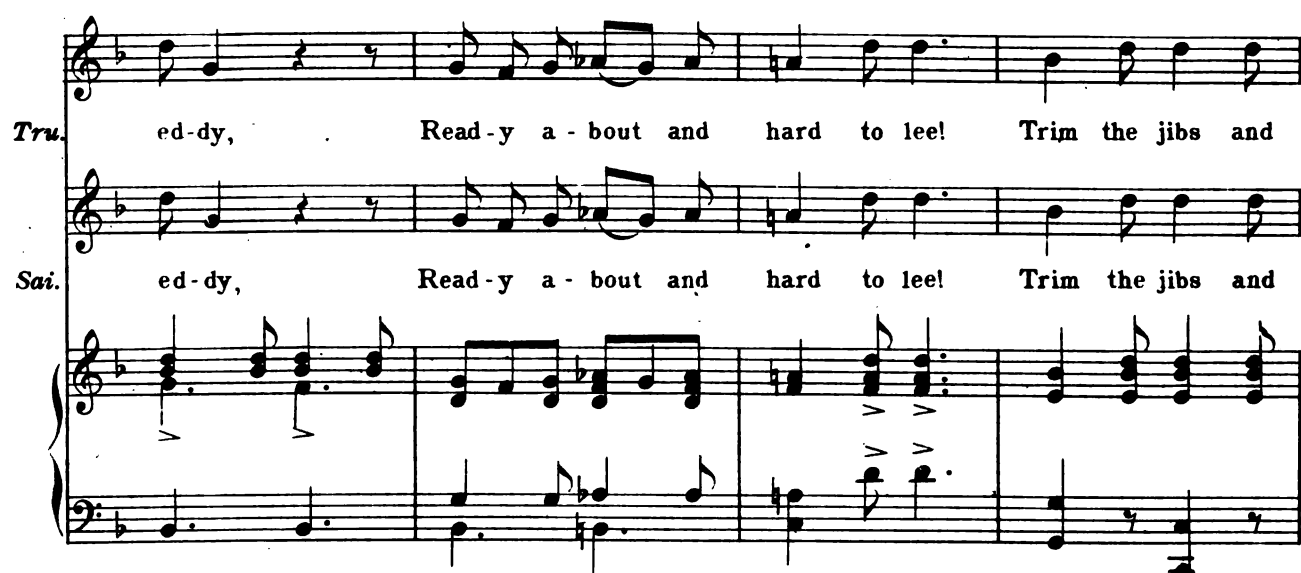
Sai. ready, Then off wi' the sound o' the gun we bound, To wind-ward of the

Tru. row! Our work is quick and heady, We sneak her in the

Sai. row! Yo ho! Our work is quick and heady, We sneak her in the

Tru. ed-dy, Read-y a - bout and hard to lee! Trim the jibs and

Sai. ed-dy, Read-y a - bout and hard to lee! Trim the jibs and



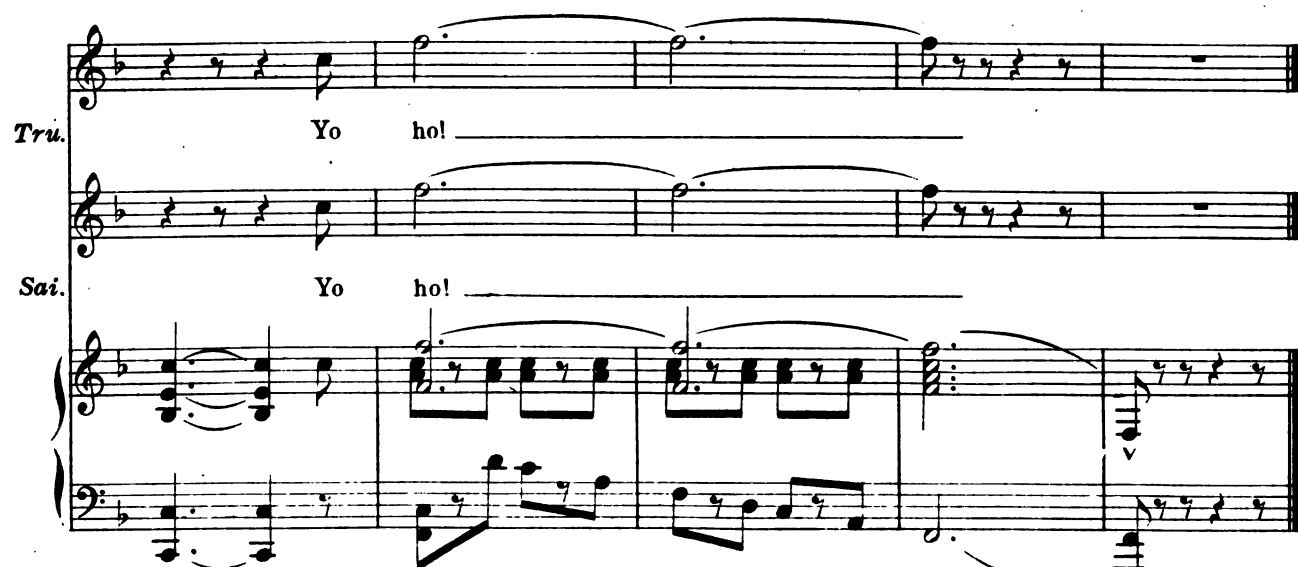
Tru. lead 'em free! Calm or gus - ty, win or bust, we must!

Sai. lead 'em free! Calm or gus - ty win or bust, we must!



Tru. Yo ho!

Sai. Yo ho!



OH DEAR! OH PSHAW!

No 13.

FINALE, ACT I.

Words by
HAROLD OTIS.

Music by
JOHN H. DENSMORE.

Very lively.

Piano. *p* *mf* *f*

ff

Chorus.

Oh dear! Oh pshaw! Oh what an aw - ful fuss! We

ff

fear we are ex - tre - me - ly cred - u - lous; 'Tis clear that

The musical score is written for piano and voice. It begins with a piano introduction in 6/8 time, marked 'Very lively.' The piano part features a rhythmic melody in the right hand and a supporting bass line in the left hand. The introduction is divided into two systems. The first system starts with a piano (p) dynamic, followed by mezzo-forte (mf) and then forte (f). The second system starts with fortissimo (ff). The vocal entry is marked 'Chorus.' and begins with the lyrics 'Oh dear! Oh pshaw! Oh what an aw - ful fuss! We'. The vocal melody is in 6/8 time, with a catchy, rhythmic pattern. The piano accompaniment continues with a steady bass line. The lyrics continue on the next line: 'fear we are ex - tre - me - ly cred - u - lous; 'Tis clear that'. The piano part continues with a consistent bass line and some harmonic support in the right hand.



our ap-plauds i - dol - a - trous Have been was - ted on a pair of



wick - ed spies. Then off! A - way! And put them un - der



guard! Too oft to - day they've sto - len our re - gard; We



used to i - do - lize them, but now we must de - spise them. Prince

Le - o and his sec - re - ta - ry wise are spies!

David and Fritz.

Ap - pear - an - ces a -

gainst us may be strong; Ap - pear - an - ces are ve - ry of - ten

Fritz. *Da.*

wrong! I say I'm not a prince! I may as well e -

Chorus.

vince That I haven't been a mil-lion - aire long! _____ Ap -

pear - an - ces a - gainst them may be strong ; _____ Ap - pear - an - ces are

ve - ry of - ten wrong! _____ But it is clear to - night, — ap -

pear - an - ces are right, _____ And ev - 'rything they say is

Marietta to Trump.

wrong! Spare them!

p

This system contains the first two staves of music. The vocal line begins with a whole note 'wrong!' followed by a half note rest, then a half note 'Spare' and a half note 'them!'. The piano accompaniment consists of chords in the right hand and single notes in the left hand. A piano dynamic marking '*p*' appears in the second measure of the vocal line.

Spare them I pray! At your feet I kneel; Do not

This system contains the third and fourth staves of music. The vocal line continues with 'Spare them I pray!' (half note), 'At your feet' (half note), 'I kneel;' (half note), and 'Do not' (half note). The piano accompaniment continues with chords and single notes. A slur is placed over the final two measures of the vocal line.

scorn me; har-ken, I pray, to my poor ap - -

This system contains the fifth and sixth staves of music. The vocal line continues with 'scorn me;' (half note), 'har-ken, I pray,' (half note), 'to my poor' (half note), and 'ap - -' (half note). The piano accompaniment continues with chords and single notes. A slur is placed over the final two measures of the vocal line.

peall They are guilt - - less! Guilt-less, I swear it! Then

This system contains the seventh and eighth staves of music. The vocal line continues with 'peall' (half note), 'They are guilt - - less!' (half note), 'Guilt-less, I swear it!' (half note), and 'Then' (half note). The piano accompaniment continues with chords and single notes. A slur is placed over the final two measures of the vocal line.

help me! Will no one dare it? If none pi - ties me, O

f *mf*

pi - ty Prince Le - o Of I - - - ta - - - ly!

p

Trump to Mar.

You quite en - trance — me with your beauty, —

sff

But still I may — not shirk my du - ty, — For I'm a

sff

mon - - arch of the wave! — I maybe lit-tle, but I'm

sf *p*

brave!

ff

I'm a captain raw of a man-o'-war, And a man of war am

mf

Il — I'm far from glad you feel so sad, But I must do or die! — In

vain you pray; no more de - lay! They're dan - ger - ous as li - ons! It's

Chorus.

or - ders, so a - way they go, A - board the ship in i - rons! It's

Fairfax.

or - ders, so a - way they go. A - board the ship in i - rons! Just as

sure as here I'm stand - ing, There's a pure mis - un - der - stand - ing; Nei - ther

To Da. and Fr.

one looks bold _____ E - nough to hurt a mouse! For this mess I great-ly

owe you, So I'll do my best to show you, That I am a friend who'll

Tru. *Chorus.*
try to contend With Cap - tain Trump! Yo - hol _____ Yo - hol Yo -

Tru.
hol _____ The hand of law is steady, The

pri - so - ners are rea - dy, Then off on the boat to a cell re - mote, In

Cho. Tru.
i - ron they must go! Yo - ho! The crew is stand - ing rea - dy, The

Cap - tains al - ways 'hea - dy; Rea - dy! At - ten - tion! Stiff as starch!

Da, Fr., and Fair.
Right a - bout, and for - ward march! Jail is mus - ty; bail or bust, we must!

Tru. Yo - ho!

Cho. The hand of law is steady. The pri - so-ners are

ff

Tru. Off to a cell re-mote, In i - rons they must

Cho. rea-dy, Then off on the boat to a cell re-mote, In i - rons they must

Tru. go! The crew is stand - ing rea-dy, The cap - tain's al - ways

Cho. go! Yo - ho! The crew is stand - ing rea-dy, The cap - tain's al - ways

Tru. hea-dy; Rea-dy! At-ten - tion! Stiff as starch! Right a-bout, and

Cho. hea-dy; Rea-dy! At-ten - tion! Stiff as starch! Right a-bout, and

Exit Da. & Fr. under guard, followed by Fair.

Tru. for - ward march! Jail is mus - ty; bail or bust, they must!

Cho. for - ward march! Jail is mus - ty; bail or bust, they - must!

Tru. Yo - ho!

Cho. Yo - ho!

JAPAN.

No 14.

OPENING CHORUS, ACT II.

Words by

Music by

HAROLD OTIS.

JOHN H. DENSMORE.

Allegretto.

Piano. *p*

f

cresc.

ff

Chorus.

Ja pan! Ja pan! Your

ff

o - - - ri - en - tal fla - vor - - - Of lamp - - -

- - - and fan - - - Con - fus - - - es our be -

hav - ior! Ja - pan! Ja - - pan!

We feel your fas - ci - na - tion Of

lamp and fan And

dain - - - - - ty dec - o - ra - tion! We

feel like Japs and just as tho' We might re-lapse and wake to know We

are per-haps in To - ki - o In far Ja - - - pan; Be -

neath the gleam-ing lan-tern glow, We feel that we are Japs and so We

all may be, for all we know, In far a-way Ja - pan! In

far a-way Ja - pan! In far a - - - way Ja

The first system of the musical score. The vocal line is in a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are "far a-way Ja - pan! In far a - - - way Ja". The piano accompaniment consists of two staves, treble and bass, with a key signature of one flat. The melody is simple, with eighth and quarter notes.

pan! Ja - - - pan! Your

The second system of the musical score. The vocal line continues with the lyrics "pan! Ja - - - pan! Your". The piano accompaniment continues with a steady eighth-note pattern in the bass and a more melodic line in the treble.

o - - - - - ri - en - tal fla - vor Of

The third system of the musical score. The vocal line continues with the lyrics "o - - - - - ri - en - tal fla - vor Of". The piano accompaniment continues with a steady eighth-note pattern in the bass and a more melodic line in the treble.

lamp and fan Con - -

The fourth system of the musical score. The vocal line continues with the lyrics "lamp and fan Con - -". The piano accompaniment continues with a steady eighth-note pattern in the bass and a more melodic line in the treble.

fus - - - es our be - hav - ior! ——— Ja - pan! ———

The first system of the musical score. The vocal line is on a single staff with a treble clef and a key signature of one flat. It contains the lyrics "fus - - - es our be - hav - ior! ——— Ja - pan! ———". The piano accompaniment consists of two staves, treble and bass, with a key signature of one flat. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note accompaniment.

Ja - pan! ——— We feel ——— your fas - ci -

The second system of the musical score. The vocal line continues with the lyrics "Ja - pan! ——— We feel ——— your fas - ci -". The piano accompaniment continues with similar harmonic and rhythmic patterns.

na - tion ——— Of lamp ——— and

The third system of the musical score. The vocal line contains the lyrics "na - tion ——— Of lamp ——— and". The piano accompaniment continues.

fan ——— From far a - - way Ja - -

The fourth system of the musical score. The vocal line contains the lyrics "fan ——— From far a - - way Ja - -". The piano accompaniment concludes the system with a final chord and a key signature change to two sharps.

pan!

Men.

But no lit-tle Ja-py man,

hap-py tho' they grow, Is such a hap-py man as

Cho. *Men.*

I! No, no! Lan-tern and fan may come from Ja-pan, But

Girls

don't think we are Ja - pa - nese! _____ And no lit-tle Ja - py maid

Cho.

hap-py tho' they grow, Is such a hap-py maid as I! No, no!

Girls

Lan - tern and fan may come from Ja - pan, But don't think we are Ja - pa -

Cho.

nese! _____ Ja - - -

pan! Ja - - pan! Your o - - -

- - ri - en - tal fla - - vor Of lamp

and fan Con - - fus - - -

- - es our be - hav - ior! Ja - - - pan!

Ja - - pan! We feel

— your fas - ci - na - tion Of lamp

and fan From far a - -

way Ja - pan!

A SUMMER BALL.

No 15.

DOUBLE SEXTET.

School-girls and Clerks.

Words by

HAROLD OTIS.

Music by

JOHN H. DENSMORE.

Piano. *Lively.* *ff*



Clerks

A sum-mer ball is not at all In - tend - ed for a dance; — We'd



rath - er walk with - out and talk Than stay with - in and prance. — 'Tis



much too hot to trip and trot, Then out for some-thing wet! — Then



School-girls.

O for a share of cool-ing air! A puff at a ci - ga - rette! ——— And

so we all me - an - der A - long the sha - dy lanes, ——— Or

on the cool ve - ran - da, So care - ful of our trains; ——— We

each have got a fa - vor, A lan - tern! Or a fan! ——— So

par - don our be - hav - ior, If we play weare in Ja - pan! _____

_____ If we play weare in Ja - pan! And

so we all me - an - der A - long the sha - dy lanes, _____ Or

on the cool ve - ran - da, So care - ful of our trains; _____ We

each have got a fa - vor, A lan - tern or a fan! So

par - don our be - hav - ior, If we play we are in Ja -

School-girls. If we play we are in Ja - pan!

pan! If we play we are in Ja -

pan! We play we're in Ja - pan!

GOOD STIFF GROG.

Nº16.

SONG AND QUARTET.

Trump and Sailors.

Words by

HAROLD OTIS.

Music by

JOHN H. DENSMORE.

Slow and marked.

Voice.

Piano.

1. There's a no - tion free with "lubbers" safe a - shore That the
2. When the sea runs high and the fog is thick as hail, And the

life at sea is fun, and noth-ing more! That sea - men
lead - man's cry is smothered in the gale: "Oh 'ware shoal!

ne-ver quail; But pe - ril of - ten lurks u - pon the wave, And the
Wa-ry Oh!" When the tac - kle breaks and screams in ev - ry key, And the

heart will sof - ten, be it e'er so brave, At the fu - - ry
brave hull quakes in fight-ing out the sea, And the crew goes

of a gale! At the fu - ry of an o - cean gale! _____
down be-low, And the crew is ordered down be - low, _____

Refrain.

I
Ten
II
I
Bass
II

ad lib.
f
Then
Melody

Then it's good stiff grog all 'round, sir! And it's

f

in the log writ-ten down, sir! Leave your gear! Come and bail! And be

mf

in the log writ-ten down, sir! Leave your gear! Come and bail! And be

mf

chee-ry, lads, and hale! Here's a health to ev-'ry

chee-ry, lads, and hale! Here's a health to ev-'ry

one! Oh the cap-tain's staff in the ca-bin af' Toast their

one! Oh the cap-tain's staff in the ca-bin af' Toast their

The first system of the musical score. It consists of two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal staves have lyrics: "one! Oh the cap-tain's staff in the ca-bin af' Toast their". The piano accompaniment features a treble and bass staff with chords and a triplet in the bass line.

sweethearts in cham-pagne. What if rar-est wine they boast? A

sweet-hearts in cham-pagne. What if rar-est wine they boast! A

The second system of the musical score. It continues with two vocal staves and piano accompaniment. The vocal staves have lyrics: "sweethearts in cham-pagne. What if rar-est wine they boast? A". The piano accompaniment continues with chords and a triplet in the bass line.

toast's a toast! And the fo'e-c's'le toast is just the same! —

toast's a toast! And the fo'e-c's'le toast is just the same! —

The third system of the musical score. It concludes with two vocal staves and piano accompaniment. The vocal staves have lyrics: "toast's a toast! And the fo'e-c's'le toast is just the same! —". The piano accompaniment continues with chords and a triplet in the bass line.

MA BLACK EYED SUSAN.

SONG.

Bess and David.

No 17.

Words by
HAROLD OTIS.Music by
JOHN H. DENSMORE.

Piano. *ff* *Rather slow.*

The piano introduction is in 2/4 time, marked 'Rather slow' and 'ff' (fortissimo). It features a melody in the right hand with many beamed eighth and sixteenth notes, and a bass line in the left hand with chords and single notes.

1. Down south in Ten - nes - see, where I go
2. I'm ma - ny, ma - ny miles a - way f'om

The first system of the song. The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The tempo is 'Rather slow'. The key signature has two flats (B-flat and E-flat). The piano part includes a 'p' (piano) dynamic marking.

twos'n' ____ Libs a sha - dy la - dy, Su - san is her name! ____ I
Sus'n, ____ An' de trasham all a crow-din' roun' her do' ____ I'm a -

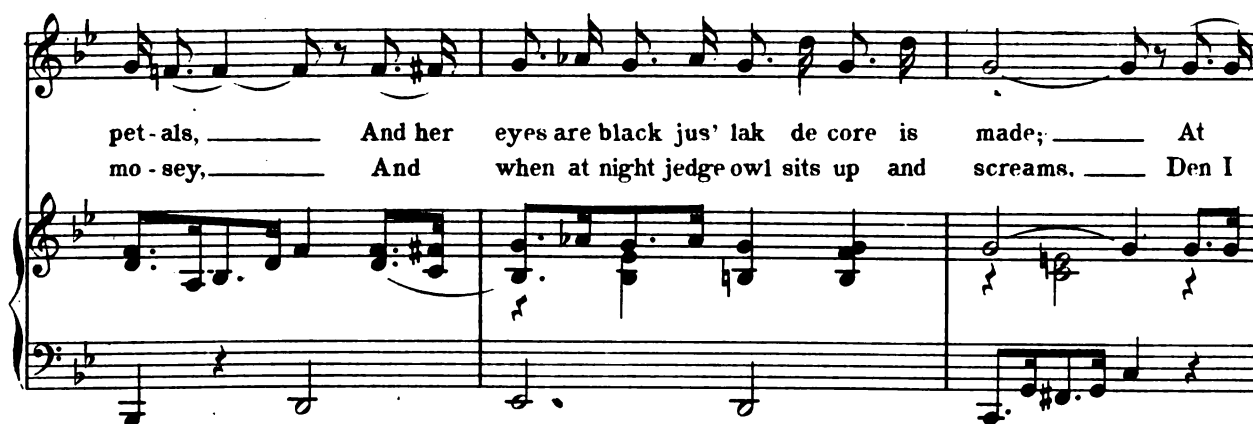
The second system of the song. The vocal melody continues in the right hand, and the piano accompaniment continues in the left hand. The piano part includes a 'p' (piano) dynamic marking.

al - ways calls her "Lit - tle Black - eyed Sus'n" ____ 'Caze she
fraid some oth - er coon she'll soon be choos'n', ____ 'Caze she

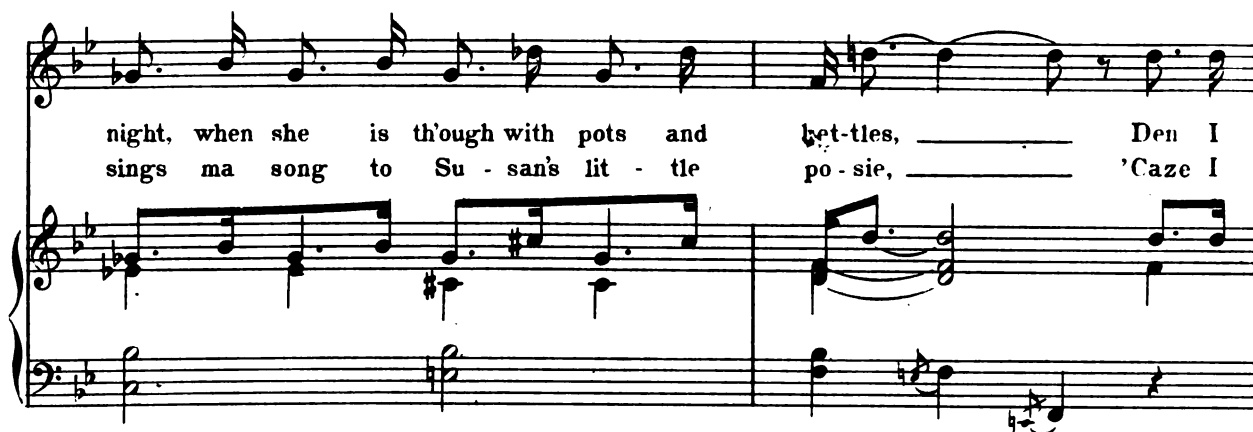
The third system of the song. The vocal melody continues in the right hand, and the piano accompaniment continues in the left hand. The piano part includes a 'p' (piano) dynamic marking.



looks jus' lak de flow-er, mos' de same. — Her skin is 'bout de col - or ob de
thinks I'm not a - com-in' a - ny mo; — Still I find her name-sake ev - er'where I



pet - als, — And her eyes are black jus' lak de core is made; — At
mo - sey, — And when at night jedje owl sits up and screams. — Den I



night, when she is th'ough with pots and bet - tles, — Den I
sings ma song to Su - san's lit - tle po - sie, — 'Caze I

Refrain.



sings to her dis lit - tle ser - en - ade. — Ma Black-eyed
thinks dat Su - san hears me in her dreams. — Ma Black-eyed

Su - san! You I'm long - in' fo, I lubs yer

p — *ff*

eb - - 'ry min - yit mo' an' mo, With lub I'm

bus - tin, so please be trus - tin, For if I

bus, den well you won't hab' a - ny hon - ey boy no' mo'. So

do please quit a - - bu - sin' me! _____ Come out here quick be

fo' yer los - in' me! _____ I'll try to suit yer, _____

— so come out! Won't yer? _____ Come out and tell me you's ma

1. Lit - tle Black - eyed Su - - - san! Ma Black-eyed san!
2.

ff

FOLLOW THE LADIES.

No 18.

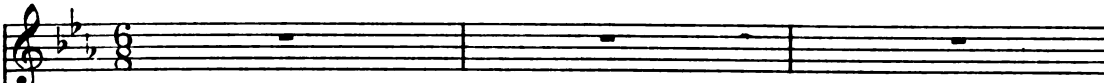
SEXTET.

Bess, Minnie, Marietta, Gus, Boodle, and Trump.

Words by
HAROLD OTIS.

Music by
JOHN H. DENSMORE.

Vivace.

Voice. 

Piano. 

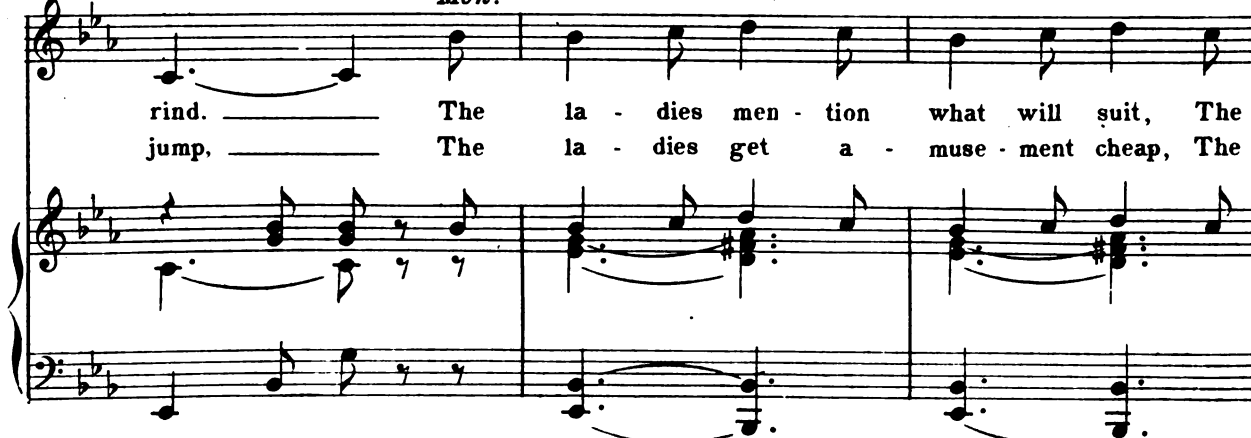
Girls.

1. The la - dies al - ways get the fruit, The gen - tle - men get the
2. The la - dies al - ways seem to keep The gen - tle - men on the



Men.

rind. _____ The la - dies men - tion what will suit, The
jump, _____ The la - dies get a - muse - ment cheap, The



Girls.

gen-tle-men have to mind, The la-dies sit in
gen-tle-men climb the stump, The la-dies al-ways

Men.

chairs ga-lore, The gen-tle-men have to walk the floor. The
get the best, The gen-tle-men may be get the rest. The

la-dies al-ways go be-fore, The gen-tle-men go be-
la-dies let them when they're press'd, The gen-tle-men have to

Girls.

hind. They do! The gen-tle-men go be-hind.
hump. They do! The gen-tle-men have to hump.

Refrain. *All.*

Fol - low! Fol-low thè la - dies! Fol - low! No one a - fraid is!

Fol-low them most-ly, pret-ty close-ly, Fol-low to Ca - diz! Fol-low to Ha - des!

Fol - low! Fol-low the la - dies! Fol-low them, col-lar them car-ry them off! Till

life's reversed, the la - dies first, And gen-tle-men fol-low the la - dies!

IF I WERE YOU.

No. 19.

DUET.

Words by
HAROLD OTIS.

Bess and Fairfax.

Music by
JOHN H. DENSMORE.

With expression.

Piano. *ff*

1. *Bess.* If I were you, I should - n't be so
2. *Fair.* If I were you, I'd help an ar - dent

p

bashful and so shy. *Fair.* If you were I? — *Bess.* If I were you! *Fair.* If
lo - ver to propose. *Bess.* If you were I? — *Fair.* If I were you! *Bess.* If

I were you, I'd help a chap and not just watch him try. *Bess.* If you were
I were you, I'd ask the girl no mat - ter if she froze. *Fair.* If you were

I? ——— *Fair*. If I were you! *Bess*. If I loved a girl I cer-tain-ly should
 I? ——— *Bess*. If I were you! *Fair*. I should then ac-cept his of-fer quick-er

tell her so! *Fair*. And if I liked a chap, I'd give him half a show! *Bess* I'd
 than a wink! *Bess*. I'd beg her then from my em-bra-ces not to shrink! *Fair*. Then

sim-ply ask the girl to an-swer "yes" or "no," But that
 I'd al-low his arm a-bout my waist I think, But that

is, ——— if I were you. *Fair*. Would you ask her if she seem'd to
 is. ——— if I were you. *Bess*. If he took you in his arms, would you

mf

care not a jot? *Bess* It's her right, if your love is real-ly true! *Fair*. Then sup-
mind it or not? *Fair*. Try it once and just no-tice if I dol *Bess*. Then sup-

pose I ask her now up - on the spot! *Bess*. But I said, "If I were
pose you try it now up - on the spot! *Fair*. But I said, "If I were

you."
you."

Both. If you were I and I were
Both. If you were I and I were

ff *mf*

you, No - thing would be the same! — I shouldn't try the
you, All would be just the same! — Still we should try, as

things you do, I'd play quite a dif - f'rent game; _____ But
 now we do, To play at the same old game; _____ But

still I'm not you, and you're not I! Then why make so much a -
 now I am you, and you are I! Then why make so much a -

do _____ A - bout what would hap - pen if you were I And
 do _____ A - bout what would hap - pen if you were I And

I were you? you? _____
 I were. you? you? _____

1. 2.

DANCE.

Gracefully.

Piano.

The musical score is written for piano and consists of five systems. Each system contains a treble staff and a bass staff. The key signature is one sharp (F#) and the time signature is common time (C). The first system begins with a forte (f) dynamic. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a final cadence in the fifth system.

THE GAME OF LOVE BY RULE.

No 20.

SONG.

Words by

David.

Music by

HAROLD OTIS.

JOHN H. DENSMORE.

Moderato.

Piano. *f*

 The piano introduction consists of two staves. The right hand features a melody with triplets and slurs, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Moderato' and the dynamics start with a forte 'f' marking.

1. You have of-ten heard that love is just a game; If that is
 2. Love's a game that takes an aw-ful time to play, Be-cause it

 The vocal melody is written on a single staff. It begins with a rest, followed by a series of eighth and quarter notes. The lyrics are placed below the notes.

so, it must be played by rules! — On - ly two can play it,
 is so dif - fi - cult to win; — You can on - ly do it,

 The vocal melody continues on a single staff. It includes a long note for the word 'rules!' and a series of eighth notes for 'On - ly two can play it,'.

(Chess is much the same, Long and qui - et, not a game for fools!) — The
 (So the rules all say!) Af - ter your op-po-nent's giv - en in. — Al

 The vocal melody concludes on a single staff. It features a series of eighth notes and a final long note for the word 'Al'.

board's a love - ly gar - den, and the moon's the re - fe - ree. — A
 though the men are lame at it. a girl can win at once; — You've

hug (I beg your par - don!) makes us one. both you and me; Then you
 beat - en me a game and I am glad I was a dunce; So I

get a score of kiss - es all from me, and brief - ly this is —
 beg you'll try an - oth - er, we'll o - mit the an - gry rub - ber, —

How you play the game of love by rule.
 If we play the game of love by rule.

Refrain.

When the wind is breath - ing lul - la - bies, When the

p — f

lit - tle birds are deep in slum - ber, When the

earth is soft - ly pur - ring, and the owl's a - wake and stir - ing, With a

la - zy look of won - der wise;

When — the moon is shin - ing soft and blue, When she

This system contains the first two lines of the musical score. The vocal line is on a single staff with a treble clef and a key signature of two flats. The piano accompaniment consists of two staves, treble and bass, with a key signature of two flats. The lyrics are written below the vocal staff.

dan - ces on the wa - ter's rip - ple, Then I'll

This system contains the next two lines of the musical score. The vocal line continues on a single staff. The piano accompaniment continues on two staves. The lyrics are written below the vocal staff.

say I love you dear - ly, And im - press it ve - ry clear - ly, And you

This system contains the next two lines of the musical score. The vocal line continues on a single staff. The piano accompaniment continues on two staves. The lyrics are written below the vocal staff.

must love me a lit - tle too! ————— too! —————

1. 2.

f

This system contains the final two lines of the musical score. The vocal line continues on a single staff. The piano accompaniment continues on two staves. The lyrics are written below the vocal staff. The system includes first and second endings, indicated by '1.' and '2.' above the staves. A dynamic marking of *f* (forte) is present in the piano accompaniment.

LITTLE GIRLS.

No 21.

DUET.

Words by
HAROLD OTIS.

Minnie and Fritz.

Music by
JOHN H. DENSMORE.

Piano. *ff*

The piano introduction consists of two staves. The right hand plays a melody in treble clef with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment in bass clef with chords and single notes. The key signature has two sharps (F# and C#), and the time signature is common time (C).

(Fritz)

1. A cer-tain maiden made a chap-py so in-fat-u-a-ted, that he
3. That sto-ry that you men-tion, it Re- ceives too much at-ten-tion, it Con-

The vocal line for Fritz is written on a single staff in treble clef. It begins with a rest followed by a series of eighth and sixteenth notes. The lyrics are written below the staff.

mf

The piano accompaniment for Fritz's vocal line consists of two staves. The right hand plays chords and single notes in treble clef, while the left hand plays a bass line in bass clef. The dynamic marking *mf* is present.

Asked her if she'd mar-ry him the day they met; Tho' her
fu-ses what the maid-en real-ly meant to do; For she

The vocal line for Minnie is written on a single staff in treble clef. It begins with a rest followed by a series of eighth and sixteenth notes. The lyrics are written below the staff.

The piano accompaniment for Minnie's vocal line consists of two staves. The right hand plays chords and single notes in treble clef, while the left hand plays a bass line in bass clef.

an-swer was af-fir-ma-tive, she said, "There's no al-ter-na-tive, But
had a cra-zy no-tion that the fel-low owned the o-cean, He was

The vocal line for Fritz is written on a single staff in treble clef. It begins with a rest followed by a series of eighth and sixteenth notes. The lyrics are written below the staff.

The piano accompaniment for Fritz's vocal line consists of two staves. The right hand plays chords and single notes in treble clef, while the left hand plays a bass line in bass clef.

you must swear to shun the al - cho - hol - ic wet." Now per -
right to say he on - ly had a cent or two. But it

haps you think the dunce mere - ly prom - ised it at once, But in
did - n't raise a hair On the maid, she did - n't care If his

fact, he said, "Not if I see you first." When the maid - en heard the "not," she sur -
sal - a - ry was on - ly thir - ty thou, She'd "e - con - o - mize in dress, Take a

ren - dered like a shot, But the fel - low went a - way to lose a thirst. _____
thousand, e - ven less," "If you want to work," he said, "I'll teach you how!" _____

rit. *a tempo*

Refrain.

Lit-tle girls! Lit-tle girls! You may wag your pret-ty curls, But the

p—f

heart of man you nev-er quite en-thrall, For at

last we must re-call that you're on-ly af-ter all, Lit-tle

Both.

girls! Lit-tle girls! Lit-tle girls!

1. 2.

v

(Minnie)

2. Now the
4. Now the

lov - er's fight was soon for - got - ten. Nei - ther real - ly cared a jot an'
hon - est ex - pla - na - tion for The maid's in - fat - u - a - tion for A

So the man and maid - en were in bliss a - gain, When the
fel - low that was such a hor - rid stick - ler, Was a

fel - low like the fool he was, De - clared in man - ner cool, he was So
lit - tle blondemousta - chi - o That graced the young bo - ra - chi - o; It

poor he could - n't keep a self - re - spect - ing hen. When the
is - n't hard to see how it would tic - kle her. But up -

maid - en found the fake Could - n't buy a wed - ding cake, She de -
on the wed - ding day, I am ve - ry glad to say, The _____

clared he was a vil - lian and a thief. _____ But he answer'd, "If you'll wed, We will
fool - ish man did something ve - ry rash, _____ He shaved off his on - ly charm! Cried the

live on love"; She said, "I re - quire mash'd po - ta - toes and roast beef!" _____
maid - en in a - larm, "All I wanted was to mar - ry your mous tache!" _____

rit. *a tempo*

Refrain.

Lit-tle men! Lit-tle men! You at - tract us now and then, But a

p—f

maid - en's heart you nev - er quite en - thrall, For at

last we must re - call that you're on - ly, af - ter all, Lit - tle

Both.

1. 2.

men! Lit - tle men! Lit - tle men!

STORY BOOKS.

No 22.

SONG.

Principals.

Words by
HAROLD OTIS.

Music by
JOHN H. DENSMORE.

*Solo (reading)*

 The vocal solo line is in 3/4 time, with a melody of eighth and quarter notes. It is accompanied by piano chords in the left hand.

1. "Beau - ti - ful Maud sat in si - lent de - spair,"
 3. "Shi - ver my tim - bers! said Tim - o - thy Tack,"
 5. "Air - brakes are bro - ken, there's dan - ger a - head,"
 7. "His - to - ry Jim was a won - der - ful man,"

 The piano accompaniment for the reading section features chords in the right hand and a simple bass line in the left hand. A piano (p) dynamic marking is present.
*All**Solo*

 The vocal line for the 'All' section is in 3/4 time, featuring a melody of eighth and quarter notes.

So the sto - ry books say! _____ "Bit - ing her ro - sy nails.
 So the sto - ry books say! _____ "There's signs of a storm in the
 So the sto - ry books say! _____ "Train run - ning wild - ly, the
 So the sto - ry books say! _____ "He snubb'd Cle - o - - pa - tra and

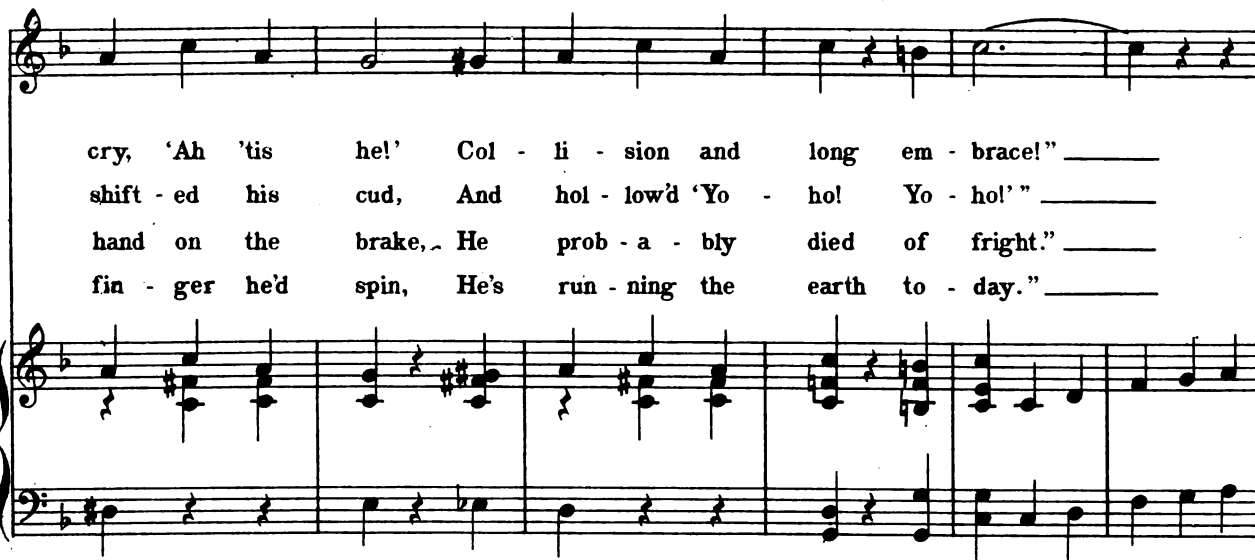
 The piano accompaniment for the 'All' section features chords in the right hand and a simple bass line in the left hand.

All *Solo*

tear - ing her hair," So the sto - ry books say! _____ "She
 al - a - ma - nack!" So the sto - ry books say! _____ "But
 crew have all fled." So the sto - ry books say! _____ "But
 jil - ted Queen Anne." So the sto - ry books say! _____ "The

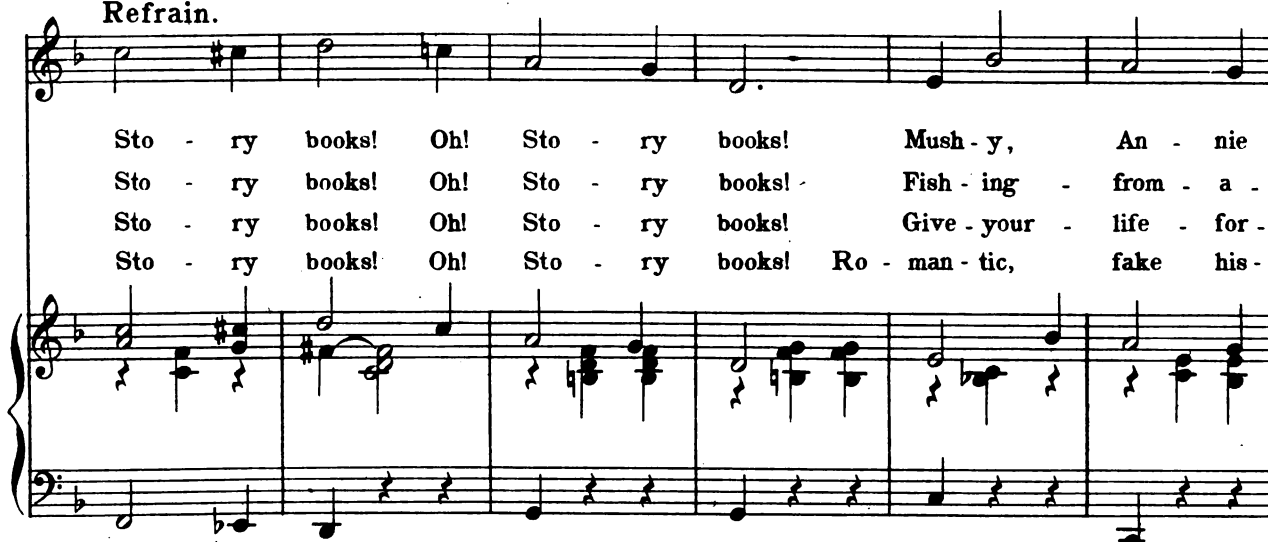
had not seen Jas - per all day; could it be That he was so
 fish - er - man Tim was a dare - de - vil blood. And watching the
 Bil - ly the brake - man is brave and a - wake. Col - li - sion is
 great Re - for - ma - tion was man - aged by him. Co - lum - bus he

fi - ckle and base? _____ But, no! Hark! A foot - step, a
 hur - ri - cane grow. _____ He sat in his do - ry and
 sav'd by a mite. _____ They found him de - funct, with his
 steer'd on his way. _____ 'Abe' Lin - coln a - round on his

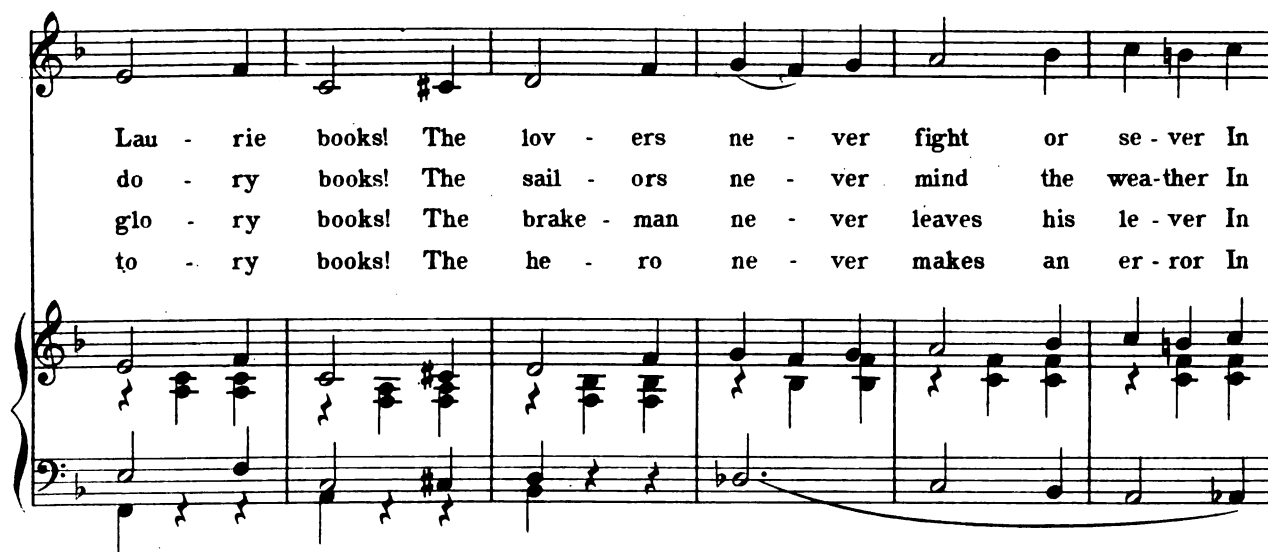


cry, 'Ah 'tis he!' Col - li - sion and long em - brace!" _____
 shift - ed his cud, And hol - low'd 'Yo - ho! Yo - ho!" _____
 hand on the brake, He prob - a - bly died of fright." _____
 fin - ger he'd spin, He's run - ning the earth to - day." _____

Refrain.



Sto - ry books! Oh! Sto - ry books! Mush - y, An - nie
 Sto - ry books! Oh! Sto - ry books! Fish - ing - from - a -
 Sto - ry books! Oh! Sto - ry books! Give - your - life - for -
 Sto - ry books! Oh! Sto - ry books! Ro - man - tic, fake his -



Lau - rie books! The lov - ers ne - ver fight or se - ver In
 do - ry books! The sail - ors ne - ver mind the wea - ther In
 glo - ry books! The brake - man ne - ver leaves his le - ver In
 to - ry books! The he - ro ne - ver makes an er - ror In

dark con - ser - va - to - ry books; As a mat - ter of fact, they're
pull - her - for - the - sho - rey books; As a mat - ter of fact, by
cher - ish - his - me - mo - ry books; As a mat - ter of fact, his
fight - ing Whig and To - ry books; As a mat - ter of fact, the

sel - dom pack'd In co - zy am - a - to - ry nooks, They
storm at - tack'd, They drop their pis - ca - to - ry hooks, And
life's in - tact. He e - ven leaps be - fore he looks, And
au - thor's crack'd, The less he knows, the more he cooks, His

All
fume and fight by day or night, Ex - cept in the sto - ry
make for land to beat the band, Ex - cept in the sto - ry
then next day they raise his pay, Ex - cept in the sto - ry
he - ro does what ne - ver was, Ex - cept in the sto - ry

books. _____ Sto - ry books! Oh! Sto - ry books!

books. _____ Sto - ry books! Oh! Sto - ry books!

books. _____ Sto - ry books! Oh! Sto - ry books!

books. _____ Sto - ry books! Oh! Sto - ry books!

Solo

Same old, tame old sto - ry books! They fume and fight by

Same old, tame old sto - ry books! They make for land to

Same old, tame old sto - ry books! And then next day they

Same old, tame old sto - ry books! His he - ro does what

All

day or night, Ex - cept in the sto - ry books. _____

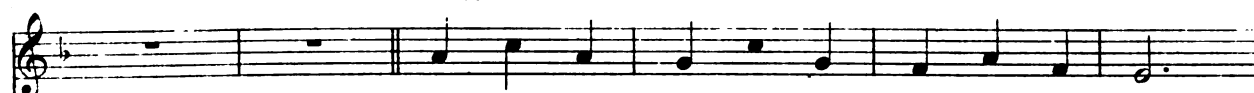
beat the band, Ex - cept in the sto - ry books. _____

raise his pay, Ex - cept in the sto - ry books. _____

ne ver was, Ex - cept in the sto - ry books. _____



Solo



2. (*reading*) "Dan - iel the vil - lian, held Jane by the throat,"
 4. (*reading*) "Mis - ter and Mis - 'ess Di - o - ge - nes Phil,"
 6. (*reading*) "Las - sies and lad - dies be warnd by a dunce!"
 8. (*reviewing*) Won - der - ful cha - rac - ters! Beau - ti - ful style!



All

Solo



So the sto - ry books say! _____	"Mar - ry me now or I'll
So the sto - ry books say! _____	"Lived in a tub that they
So the sto - ry books say! _____	"Pe - ter had ne - ver been
So the sto - ry books say! _____	Vi - vid de - scrip - tion for

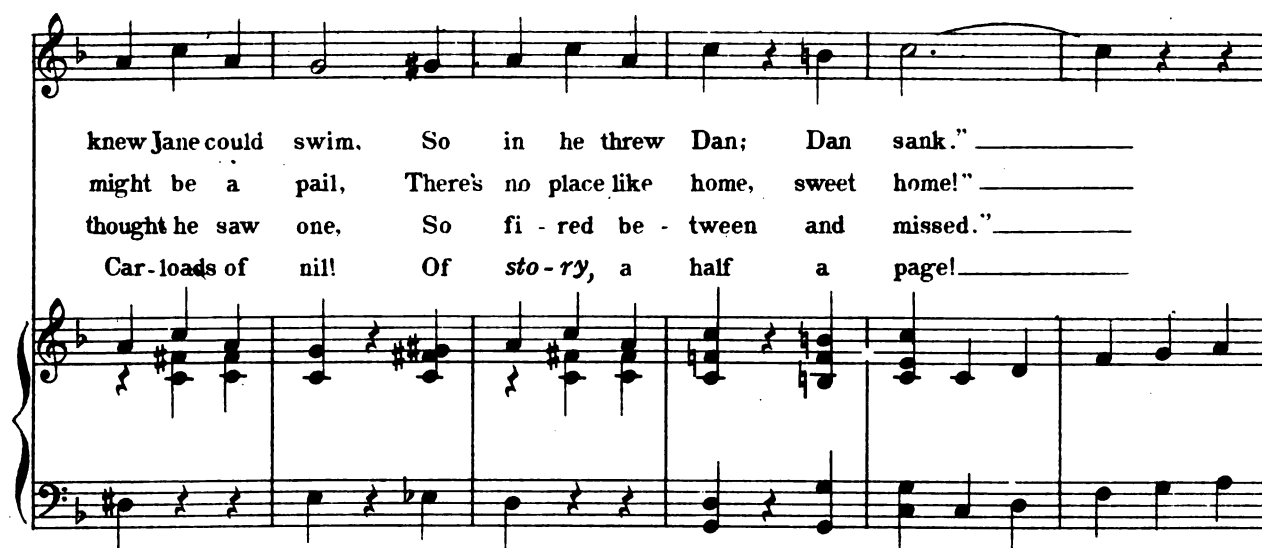


All *Solo*

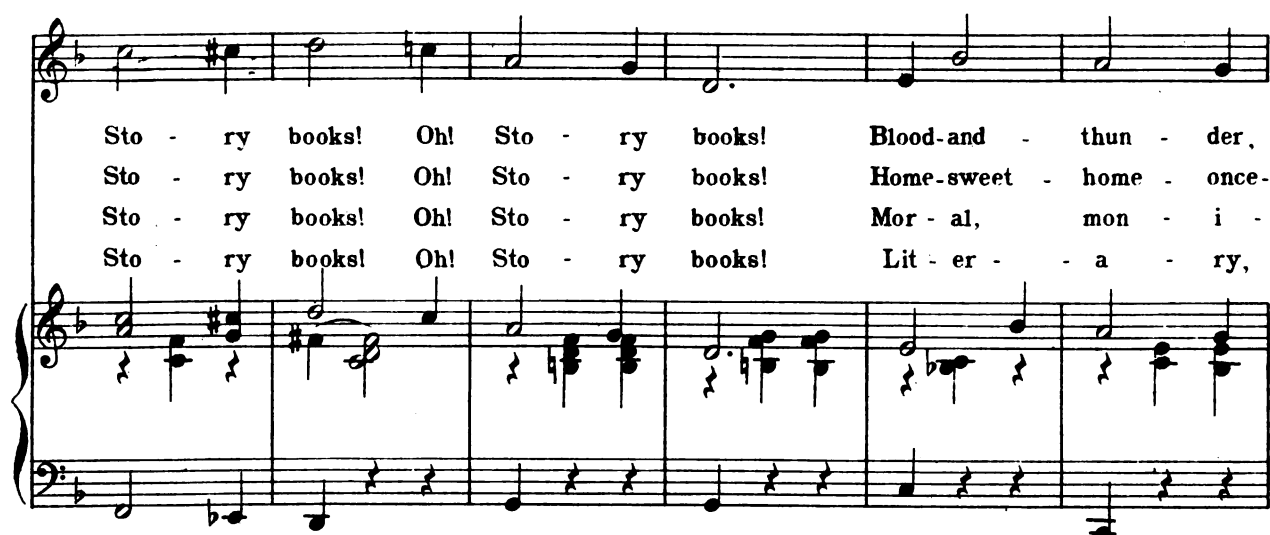
see if you float," So the sto - ry books say! _____ "But
 thought filled the bill," So the sto - ry books say! _____ "Old
 so - ber but once," So the sto - ry books say! _____ "In
 mile af - ter mile, So the sto - ry books say! _____

Jane was ob - dur - ate, so Dan threw her in, And laugh'd at his
 'Di,' with his feet hang - ing o - ver the rail, To chil - dren and
 one so - ber hour he bor - rowed a gun, In chas - ing two
 Qui - res of deep phil - o - soph - ic - al swill! Reams of re -

ter - ri - ble prank, _____ When up rushd her lo - ver, he
 wife used to groan, _____ 'No mat - ter how 'hum - ble,' it
 thieves to as - sist, _____ But for - got he was so - ber and
 flec - tions, how sage! _____ Vol - umes of tom - my - rot!



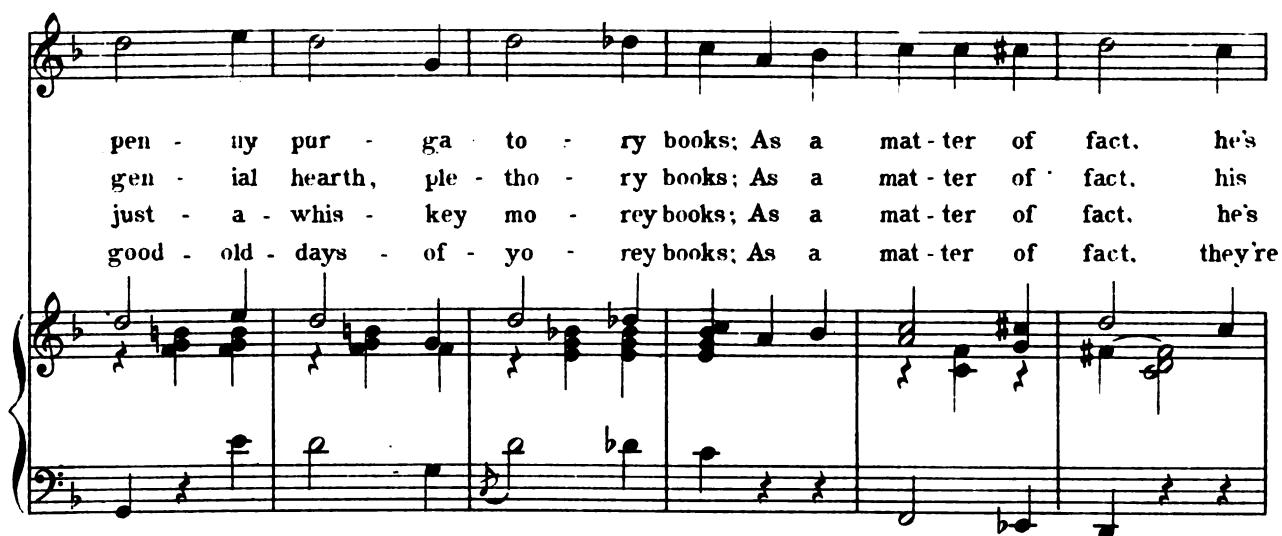
knew Jane could swim. So in he threw Dan; Dan sank." _____
 might be a pail, There's no place like home, sweet home!" _____
 thought he saw one, So fi - red be - tween and missed." _____
 Car - loads of nil! Of sto - ry, a half a page! _____



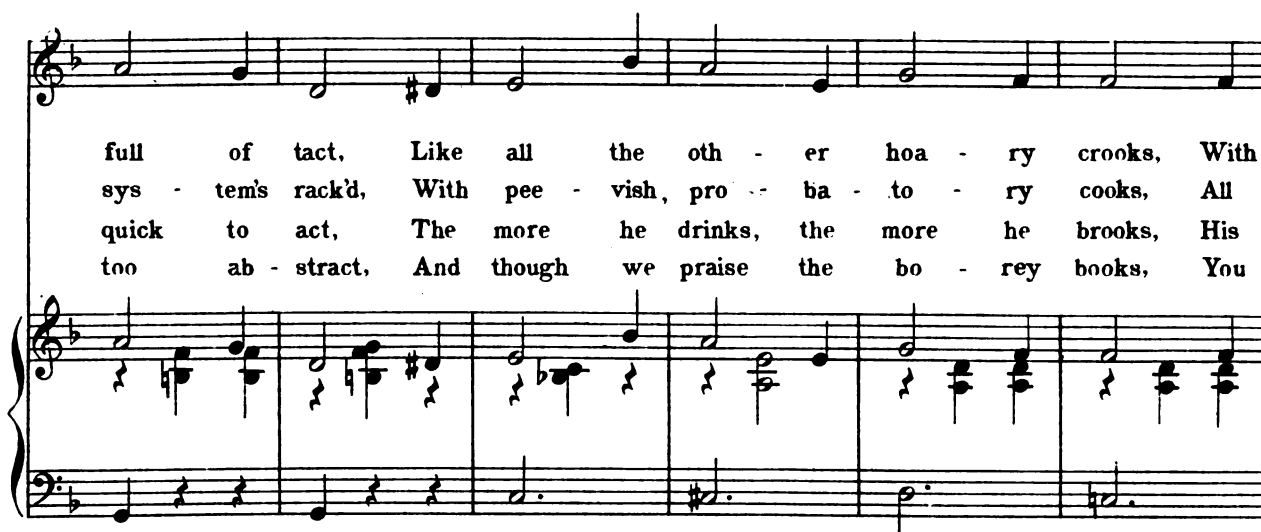
Sto - ry books! Oh! Sto - ry books! Blood - and - thun - der,
 Sto - ry books! Oh! Sto - ry books! Home - sweet - home - once -
 Sto - ry books! Oh! Sto - ry books! Mor - al, mon - i -
 Sto - ry books! Oh! Sto - ry books! Lit - er - a - ry,



go - ry books! The vil - lian's ne - ver smart or cle - ver In
 mo - ry books! Oh hub - by ne - ver lacks en - dea - vor In
 to - ry books! The drunk - ard ne - ver wins the fea - ther In
 sno - ry books! Our wits can ne - ver hang to - geth - er On



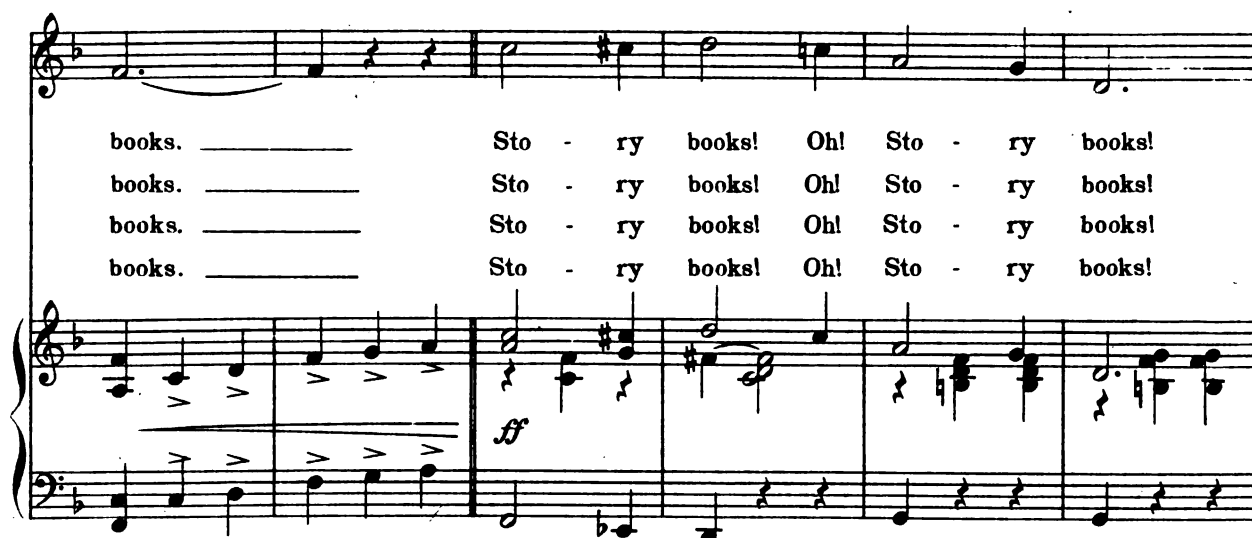
pen - ny pur - ga - to - ry books; As a mat - ter of fact, he's
 gen - ial hearth, ple - tho - ry books; As a mat - ter of fact, his
 just - a - whis - key mo - rey books; As a mat - ter of fact, he's
 good - old - days - of - yo - rey books; As a mat - ter of fact, they're



full of tact, Like all the oth - er ho - ry crooks, With
 sys - tem's rack'd, With pee - vish, pro - ba - to - ry cooks, All
 quick to act, The more he drinks, the more he brooks, His
 too ab - stract, And though we praise the bo - rey books, You



All
 crime he's fraught but sel - dom's caught, Ex - cept in the sto - ry
 night he swears and walks his heirs, Ex - cept in the sto - ry
 life's a haze of gol - den days, Ex - cept in the sto - ry
 know your - selves they like the shelves, The best of the sto - ry



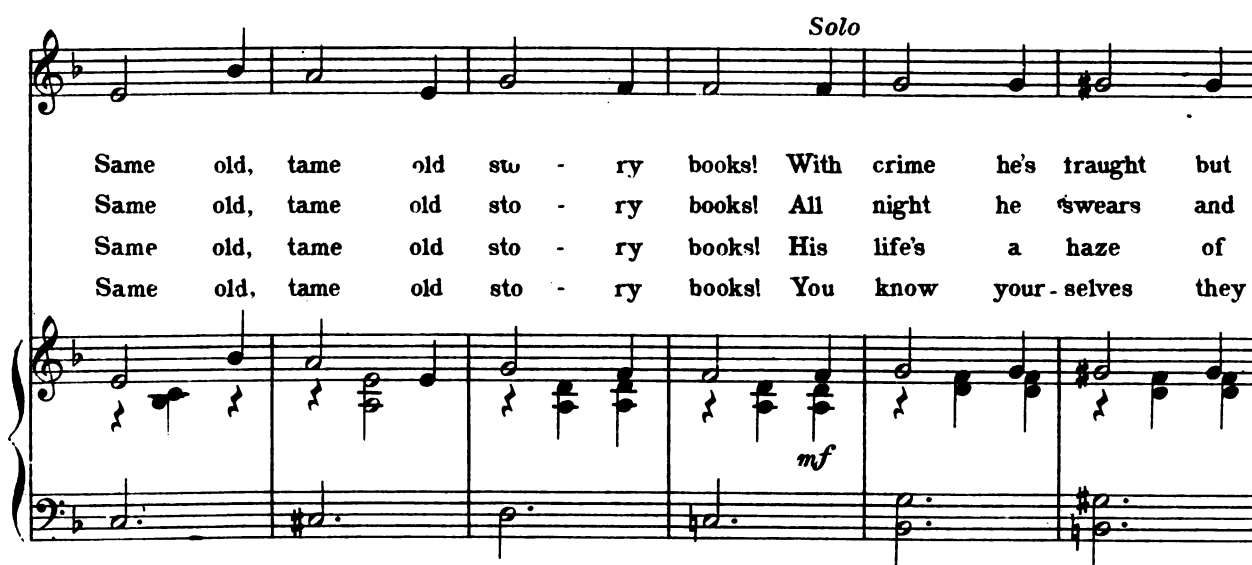
books. _____ Sto - ry books! Oh! Sto - ry books!

books. _____ Sto - ry books! Oh! Sto - ry books!

books. _____ Sto - ry books! Oh! Sto - ry books!

books. _____ Sto - ry books! Oh! Sto - ry books!

Solo



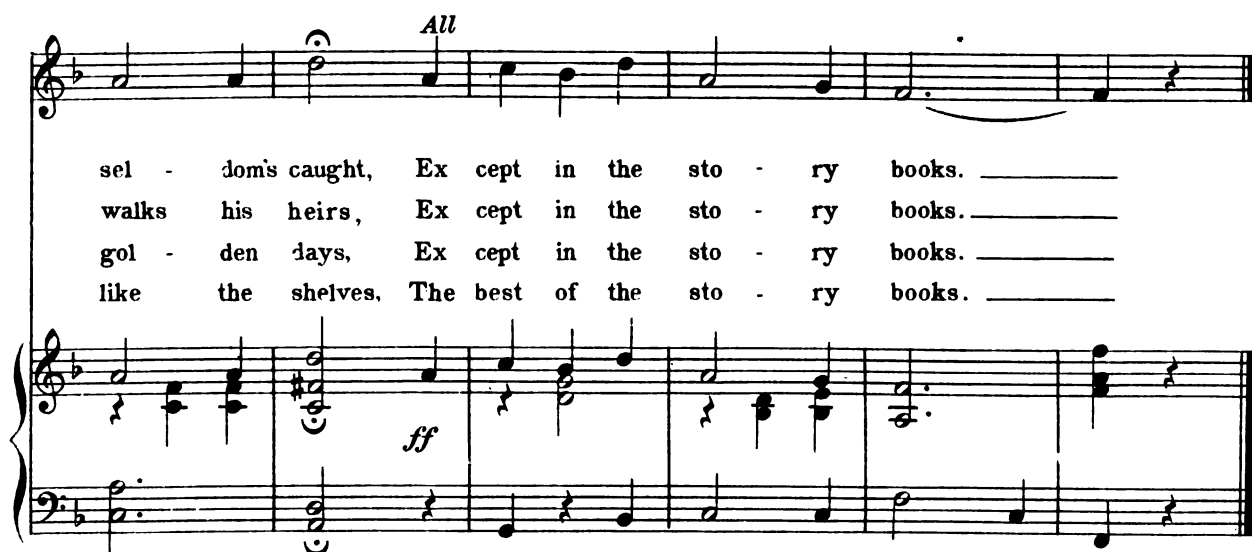
Same old, tame old sto - ry books! With crime he's traught but

Same old, tame old sto - ry books! All night he swears and

Same old, tame old sto - ry books! His life's a haze of

Same old, tame old sto - ry books! You know your - selves they

All



sel - dom's caught, Ex cept in the sto - ry books. _____

walks his heirs, Ex cept in the sto - ry books. _____

gol - den days, Ex cept in the sto - ry books. _____

like the shelves, The best of the sto - ry books. _____

THE DRUMMER-BOY.

No 23.

SONG.

Trump and Chorus.

Words by
HAROLD OTIS.

Music by
JOHN H. DENSMORE.

Voicè.

Piano.

ff

1. There is
Trump. 2. Oh the

Chorus.

Rat - ta - ta - tat - tat -

some - thing fine a - bout a drum - mer - boy,
drum - mer - boy he drum them up at dawn,

tatl

For his du - ty is a sim - ple work of
Then he drums them in - to mess to give them

Rat - ta - ta - tat - tat - tat!

joy, _____ And your heart goes pit - i -
brawn, _____ Then he drums them in - to

Pit - i - pat!
In - to file!

Rat - tat - tat!
All the while!

pat, _____ When you hear his rat - tat - tat, Tho' he's
file, _____ Oh he drums them all the while, 'Till he

Da-da-da - da - da -

lit - tle he's the loud - est of the band!
drums them in - to bed with taps at ten!

da! _____

Oh he plays a tune of cour - age on his
Oh he drums them in - to or - der on pa -

Rat - ta - ta - tat - tat - tat!

drum, And he makes a cru - el
rate, Un - der fi - re he can

war a game of fun; He's the
drown a can - non - adel Though the

ar - my's or - a - tor, as he drums them off to
fight is fought and won, still his du - ty is - n't

war, For he holds the ar - my's or - ders in his
done, 'Till he gai - ly drums the ar - my home a -

handl
gain!

Refrain. *Trump.*

And so they march be - - hind the drum - mer - boy, —

mf

— He is the voice and the spir - it of the ar

my! The rank and file a - - dore the drum - mer - boy, —

— For while they hear him in the van, they're nev - er qual -

my. And so he leads them on to vic - to - ry, —

— His ra - ta - plan is the sym - bol of a sol - -

dier! It's ve - ry true we owe him thanks migh - ty few would join the

ranks, If it was - nt for the drum - mer - boy. —

Chorus.

— And so they march be - - hind the drum - mer - boy, —

— He is the voice And the spir - it of the ar - -

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dier! It's ve - ry true we owe him thanks, migh - ty few would join the

ranks, If it was - n't for the drum - mer - boy. —

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